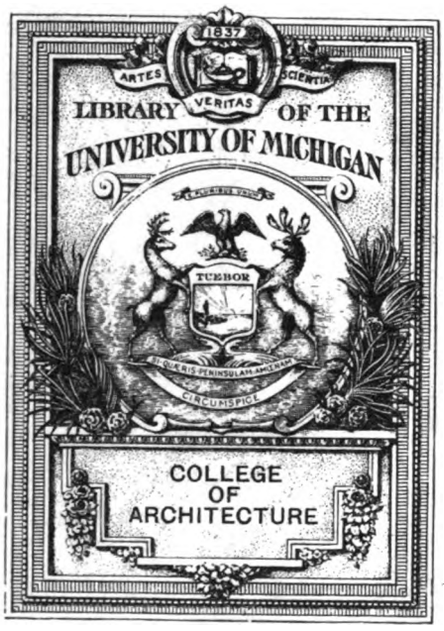

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GOOD FURNITURE

Magazine of Furnishing & Decoration



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JANUARY-JUNE, 1922

EVERYTHING FOR THE BEAUTY AND COMFORT OF THE AMERICAN HOME

THE DEAN-HICKS COMPANY - PUBLISHERS - GRAND RAPIDS, MICHIGAN

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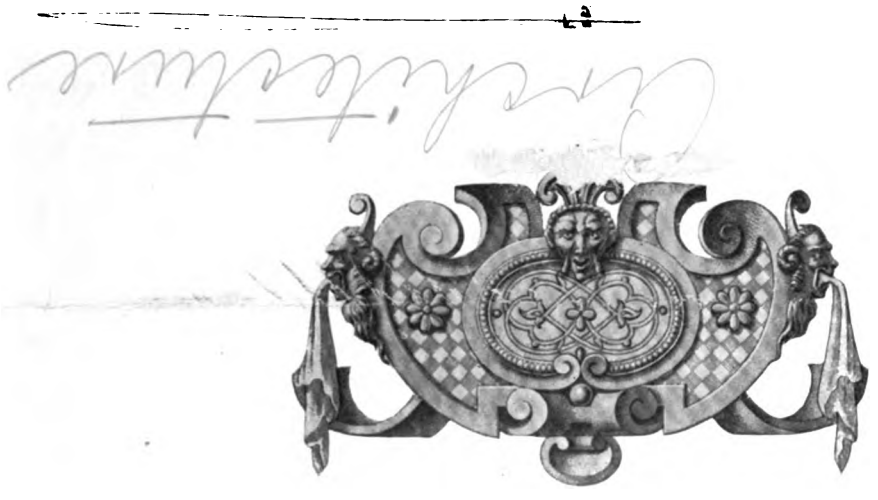
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GOOD FURNITURE

Magazine of Furnishing & Decoration

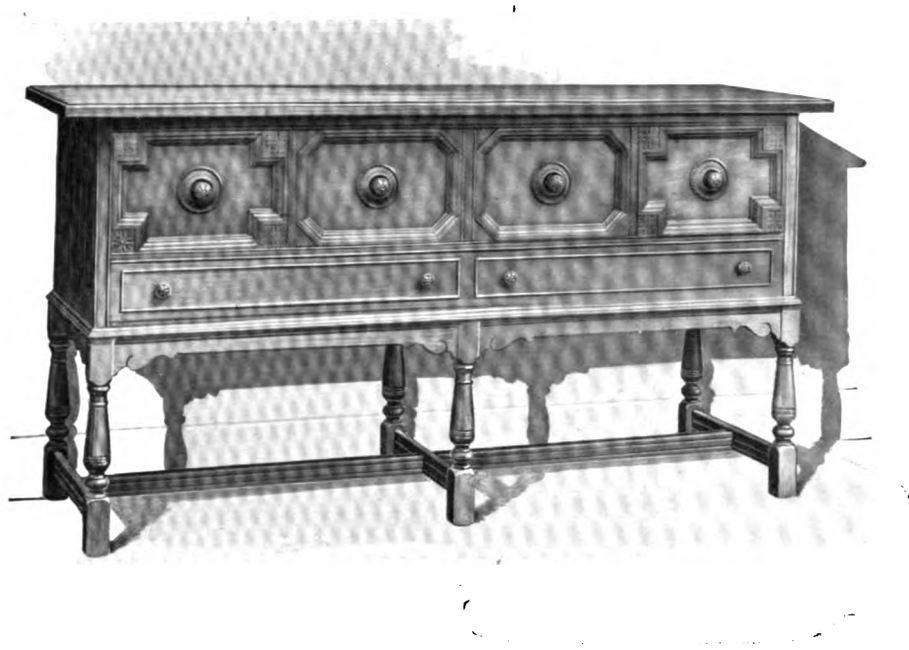


January 1922

A BUSINESS PUBLICATION OF HIGH STANDARDS AND ENDURING WORTH

The DEAN-HICKS COMPANY, PUBLISHERS
NEW YORK GRAND RAPIDS, MICHIGAN CHICAGO

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An Exhibit of Good Furniture

There is a great deal of satisfaction accompanying our invitation to dealers to visit our exhibit during the Grand Rapids Furniture Market. Having consistently directed our efforts to the production of well-made, intelligently designed furniture, we know that visiting dealers will appreciate the result of our efforts.

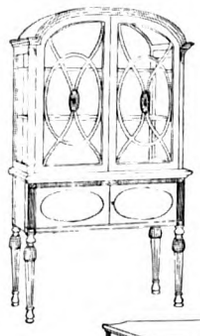
FACTORY SHOWROOM
Ready January 2nd
Three blocks north of Pantlind Hotel

GRAND RAPIDS FURNITURE COMPANY

GRAND RAPIDS, MICHIGAN

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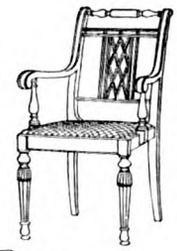
"THE PARKER"

FROM AN HEIRLOOM
IN ONE OF THE EARLY
CONNECTICUT FAMILIES

Like the antique which inspired it, this fine group for the dining room is destined to grace some worthy American home while succeeding generations of children make merry round the board.

Hand-carved, this furniture is modern American craftsmanship at its best, with cabinet work of an excellence unknown in earlier times. In the nice proportions, the taper of the slender legs, the bowed ends, and the delicacy of the reeding, are visible the influence of Sheraton and Adam. Presented in old mahogany, the pieces are a veritable symphony of rich, warm browns, the billowy mahogany panels against deeper tones of rosewood.

Such furniture makes life-long friends for merchants who possess the desirable Grand Rapids Chair franchise.



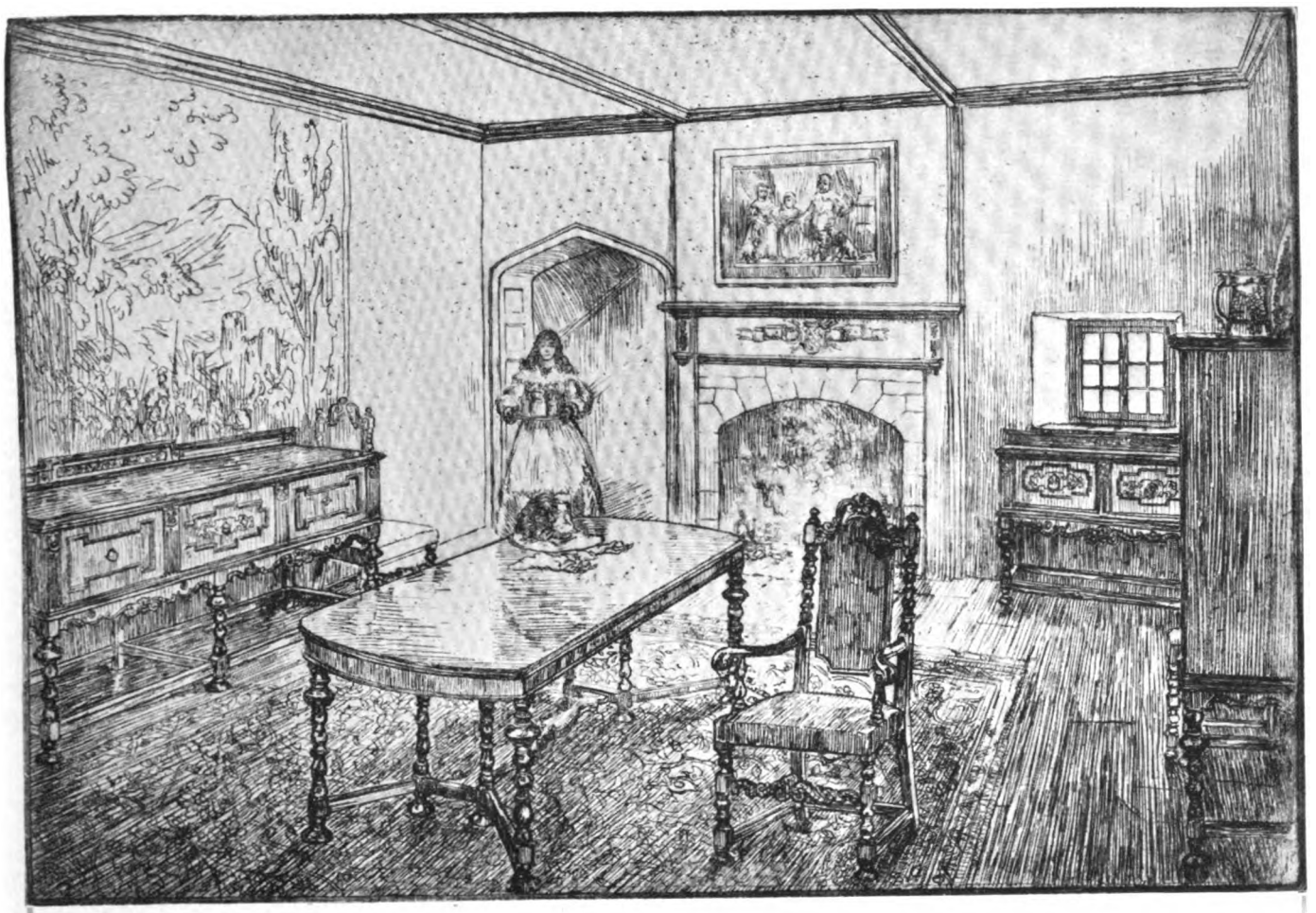


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GRAND RAPIDS CHAIR COMPANY
GRAND RAPIDS, MICHIGAN

Makers of Dining Room, Living Room and Hall Furniture

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THE adaptation of Period Styles of furniture to the requirements of the American home calls for expert judgment in the selection of motifs and proportions.

We invite all our dealer friends to an unusually interesting exhibit at the factory during the January Market

PHŒNIX FURNITURE COMPANY
MANUFACTURERS
GRAND RAPIDS, MICHIGAN.
Bed Room, Dining Room and Living Room Furniture in Period Styles

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No. A-297¼
REPRODUCTION
LOUIS SEIZE



No. A-339¼
BERGERE
EPOQUE LOUIS QUINZE



No. A-330¼
HEPPLEWHITE



No. A-374¼
HEPPLEWHITE
"FRENCH TASTE"

CENTVRY FVRNITVRE COMPANY

GRAND RAPIDS, MICH.

Exhibition as usual at the factory
Corner Prescott St. and Ionia Ave.

Representatives:

Craig McClure A. T. Kingsbury W. A. Nicholson, Jr.

CENTVRY

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1883 **MICHIGAN CHAIR COMPANY** 1922

GRAND RAPIDS, MICHIGAN

THOS. F. CARRATT, Pres. CHAS. F. GARRATT, Vice-Pres. JOHN D. KAREL, Sec'y-Treas.

W E L C O M E



W E L C O M E

MICHIGAN'S FOREMOST CHAIR FACTORY

It gives us great pleasure to welcome the buyers to the Grand Rapids Market and we extend a cordial invitation to all to visit our factory warerooms.

MR. SNIDER, MR. CALDER, MR. PENNY, MR. FENSKE, MR. HURD and MR. VANCE will be here to serve you and extend INDIVIDUAL WELCOME.

MICHIGAN CHAIR COMPANY

1883 GRAND RAPIDS, MICHIGAN 1922

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FOR THREE generations the Widdicomb Furniture Company have been recognized leaders as fashioners of beautiful furniture. Among discriminating buyers of furniture, Widdicomb Period Bedroom Suites set the standard for fine cabinet work.

Naturally, merchants who handle the Widdicomb line, find that they have created for themselves an enviable prestige among the best class of trade.

The Widdicomb Furniture Co

TRADE MARK REGISTERED IN U.S. PATENT OFFICE

GRAND RAPIDS, MICHIGAN

Fine Furniture Designers since 1865

Our Factory Showroom will be ready January 2nd

Representatives

S. S Simonds C. W Iones Paul W. Jones N. H. Bryant J. G. Griswold

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No. 1204

Our line will be exhibited
in the showrooms of the
Grand Rapids Furniture Shops

The
Stone-Houlf Furniture Co.

Grand Rapids, Mich.

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JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.

THE CHARACTER LINE
OF GRAND RAPIDS

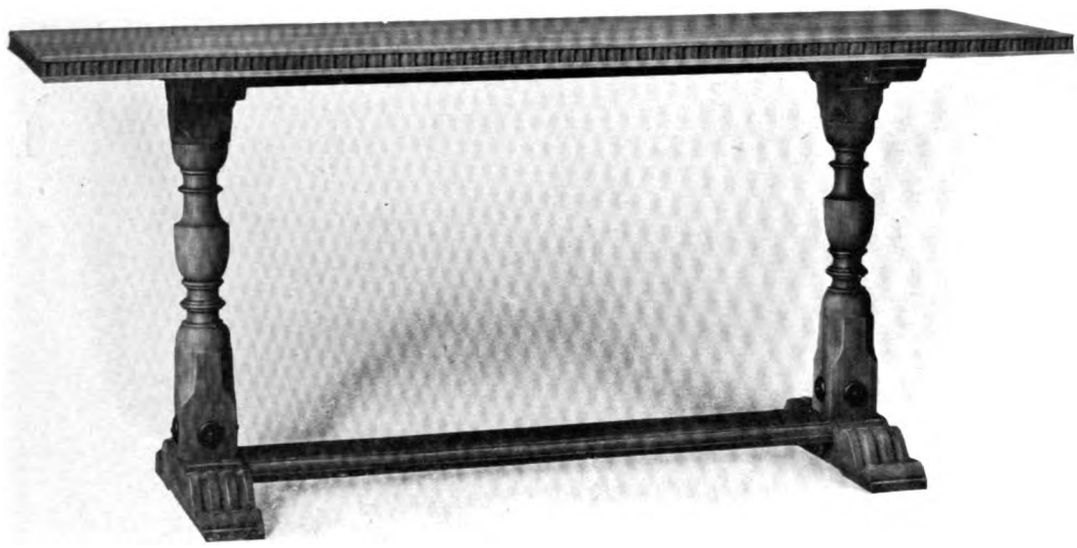
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DESIGNED BY T. Stanley

MEDIVM PRICED HAND-MADE
DINING-ROOM & BED-ROOM FVRNITVRE
FOR THE CVLTVRED TRADE
JOHNSON FVRNITVRE COMPANY
GRAND RAPIDS, MICHIGAN

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Grand Rapids Furniture Shops

840 MONROE AVE.

GRAND RAPIDS, MICHIGAN

Successors to John D. Raab Chair Company

Have added several new and attractive patterns to their already extensive line of furniture for the

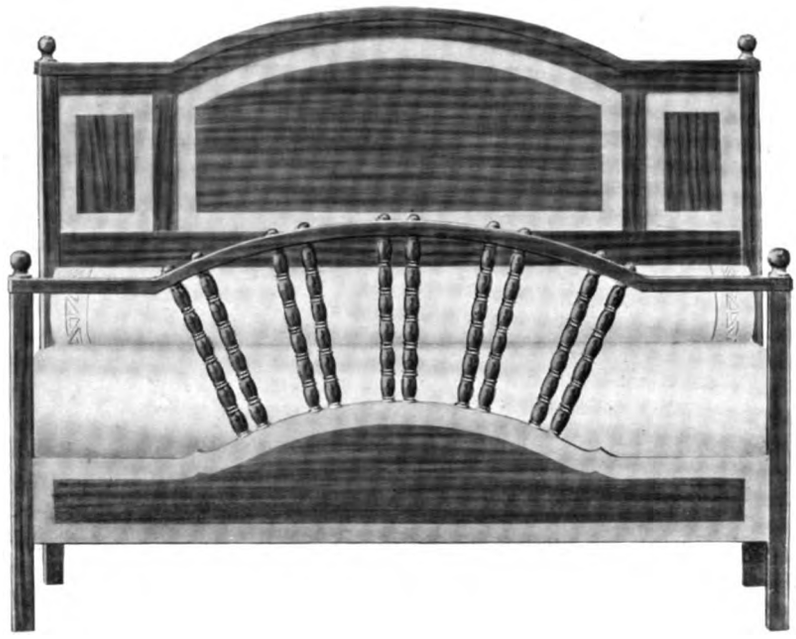
Living Room, Library and Hall

at Moderate Prices

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No. 105
"Netherlands"

One of the many attractive, unusual and moderately priced suites now being exhibited in our factory showrooms.





The Luce Furniture Company

Grand Rapids
Michigan

The Largest Manufacturers in the World of Bed Room and Dining Room Furniture Exclusively

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Are You Ready for the Call of Early Spring?

Resulting from the new buildings about completed

The Charm of Simplicity

Stickley Bros. Company Display includes pieces specially designed in size and proportion to suit Modern House Construction.

New furnishing problems are presented in the moderately priced apartments, as well as in the more costly residences, and these problems have had our special consideration.

We invite you to visit our showrooms to see the many ways in which our new patterns solve the problem, or on request we will send you our new "Booklet F" which you will find very instructive.

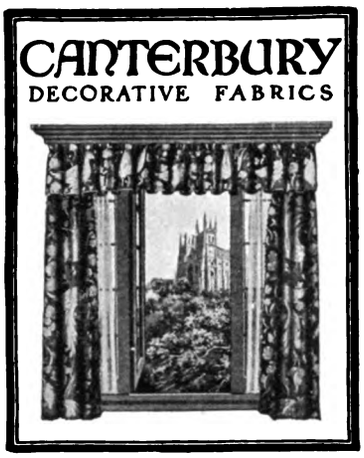
Matched pieces, odd fill-ins, and special groups, charming for their simplicity, for combination rooms, bed rooms, dining rooms, and breakfast rooms. Pieces furnished with temporary covers. Permanent covers, supplied by dealers, applied without extra charge.

Exquisite color decorations, suitable for the finest Sun Rooms, by Japanese artists.

Stickley Bros. Company
Grand Rapids, Mich.

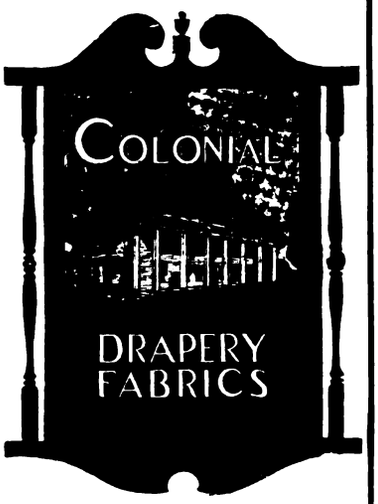
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DECORATIVE ACHIEVEMENT



THESE trade marks have become standards of excellence in decoration to thousands of merchants and manufacturers throughout the country.

They represent merchandise whose beauty and variety of design, color, and texture, and whose practical utility are unexcelled,—whose selling power is unquestioned.



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Producers and Sole Distributers

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Grand Rapids Bookcase & Chair Co.

HASTINGS, MICHIGAN

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Upholstery Fabrics
A. F. BURCH COMPANY Grand Rapids, Mich.



AUBUSSON BLOCK MOHAIR

A new design in Block Mohair of distinct individuality in design and coloring.

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SERVICE—

Institutions which have reached the high-water mark of success in their respective fields are almost without exception rendering an essential service.

A business grows because it is needed. It is successful in proportion to its effort and ability to serve.

Starting in 1881 with only two rooms and a handful of employees, we today occupy 75,000 square feet of floor space, devoted exclusively to upholstery and drapery goods, cabinet and drapery hardware.

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These are the things that make for success in business—in your business—in our business—in any business.

They are summed up in one word—SERVICE.

LUSSKY, WHITE & COOLIDGE, INC.

65-71 W. Lake St. **CHICAGO, ILL.**

Inquiries invited from
Retailers, Manufacturers
and Established Decorators

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Contrast the difficulties of importation in the early days of our country with the ease of acquiring merchandise from overseas today! Then the ship "America" went fully armed and her cargoes were brought to port after pursuit by Spanish and British cruisers. It was under such conditions that many a choice fabric first reached our shores to become at this late day an inspiration for our Danersk Prints and Chintzes.

Danersk Block Prints and Chintzes

PERHAPS the greatest problem that confronts the decorator is the education of the average client to a sense of values. Most people understand thoroughly the value of an expensive car, of good clothes, of travel—but during the last forty years something has happened to destroy appreciation of values in furniture and fabrics. Too great an emphasis on price and cheapness has something to do with it. Those who are vitally interested in the subject of decoration have an opportunity to promote the value of sentiment in furniture and fabrics and awaken a sense of individuality and beauty.

The story of hand-blocked printing is so interesting and the colors of a rare design are often so appealing that beautiful fabrics such as the "William and Mary" print serve as a powerful factor in arousing the interest of a client.

New and choice designs are constantly being received from England. We welcome your orders for cut lengths or pieces.



ERSKINE-DANFORTH CORPORATION

Wholesale Fabric Department

2 West 47th Street, New York First door west of Fifth Ave., 4th floor

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THE unerring artistic competence with which the great furniture styles and periods have been expressed in Colonial Clocks is one of the chief reasons for the distinguished position they occupy.

The lovely simplicity of Adam, the delicacy and grace of Hepplewhite, the massive grandeur of the Gothic – all these have been recaptured to delight this generation and to pass on to posterity an invaluable heritage of endless charm.



5th Floor
Keeler Building
Grand Rapids

COLONIAL MANUFACTURING CO.
ZEELAND
MICHIGAN

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We invite you to visit the displays of "America's Most Beautiful Lamps"
at the coming Furniture Markets

THE ART LAMP MANUFACTURING COMPANY
CHICAGO

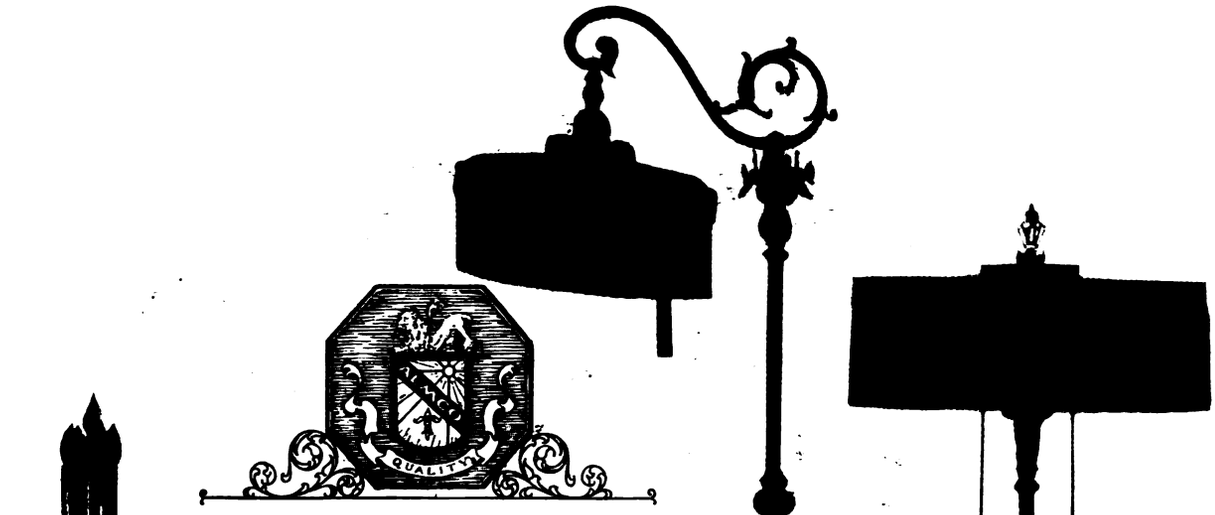
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1435 South Wabash Avenue

GRAND RAPIDS
Klingman Building

NEW YORK
306 Fifth Avenue at 31st Street

ALMCO LAMPS

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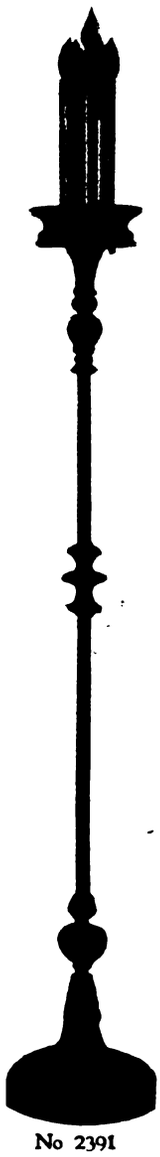


Lovers of beautiful things have shown a marked preference for Almco Lamps. Because they are designed as one complete unit and because skilled hand workers contribute their individual touch, Almco Lamps have a distinction that no ordinary commercialized lamp can attain.

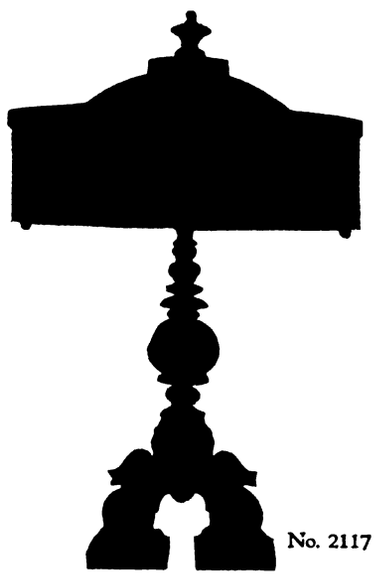
The Art Lamp Manufacturing Company
CHICAGO

Chicago—1435 South Wabash Avenue
Grand Rapids—Klingman Building
New York—306 Fifth Avenue at 31st Street

No. 2307



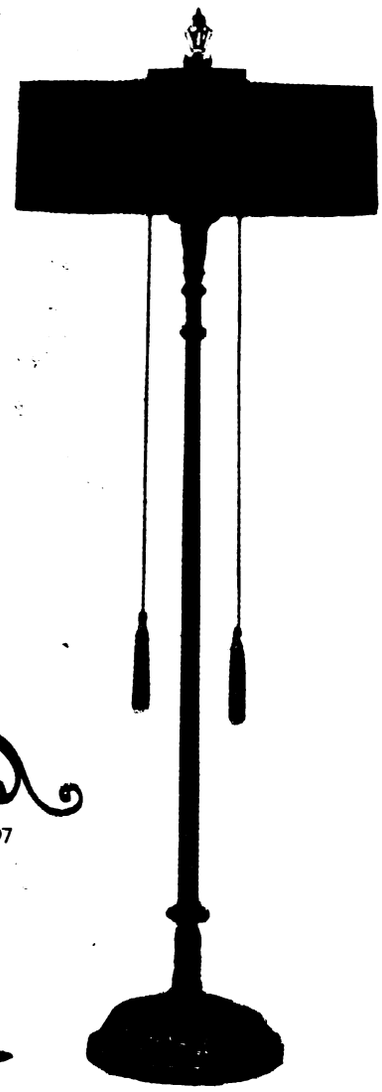
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ALMCO LAMPS

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PERU CHAIRS

UNUSUAL CHAIRS AT USUAL PRICES

The singular sales appeal of Peru Chairs is well illustrated by the popularity of these Queen Anne numbers.

Study them and you will note the extra width of the seat, the pleasing lines in the banister and top rail, the shaped center stretcher, and the bold moulding across the top.

These are the little touches that achieve distinction—and distinction attracts even persons of ordinary taste. It is what makes people return to a Peru Chair after looking at others.

The numbers shown are just about the average price of the usual good Queen Anne chairs. But we have been told by a number of our customers that Nos. 2202-3 look two or three dollars better.

To secure prompt shipment, write now for prices.

Exhibit:
Grand Rapids
Klingman Building
Second Floor—North

Peru Chair Works
Peru, Indiana

"The End of the Search for Better Chairs"

QUEEN ANNE
(Double Sweep Back)



2202
Height above seat, 23½ in.
Width at seat, 19 in.



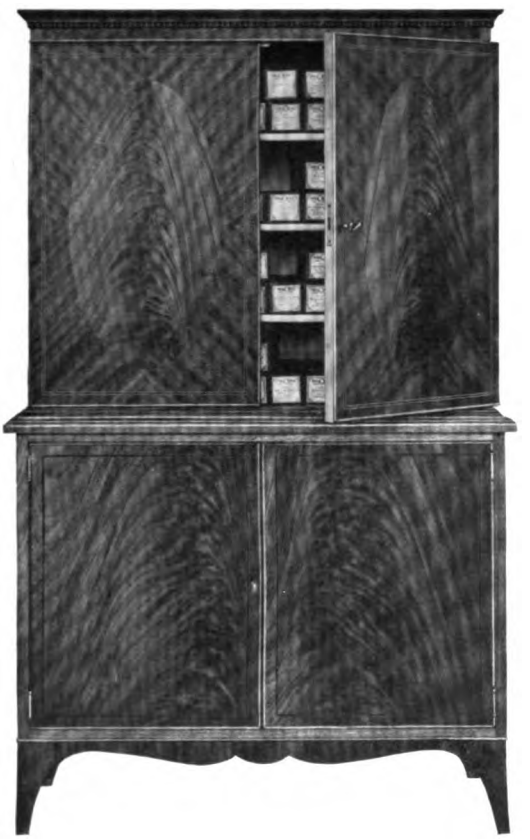
2203
Height above seat, 25 in.
Width at seat, 21 in.

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Makers of

Dining Room, Library and Living Room and Fancy Cabinet-Ware Furniture



A new Player-Roll Cabinet of improved proportions and refined appearance, in keeping with the superior design and craftsmanship of all our productions.

Exhibit: Factory Showrooms as heretofore
55 Market St., Grand Rapids, Michigan

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INVITE YOUR INSPECTION

of their immense assortment of all grades of

DRAPERY, WALL AND UPHOLSTERY FABRICS

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Reproductions of rare antique fabrics of the mediaeval and renaissance periods.

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will find the collection replete with high-class fabrics especially adapted for public buildings, hotels, clubs, theatres, etc.

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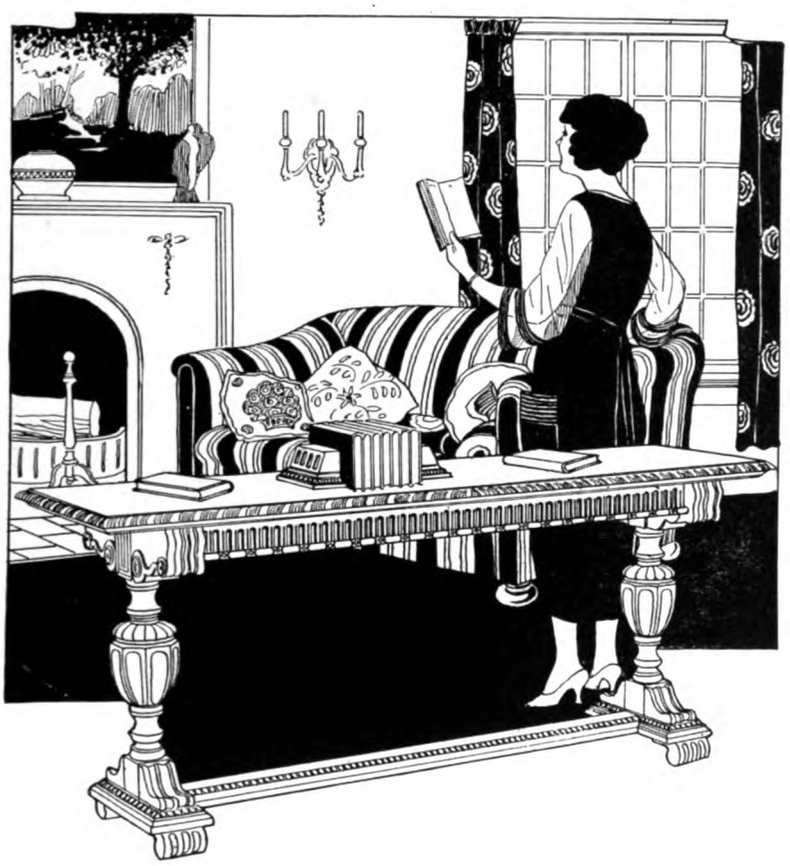
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Buyers viewing the 1922 Imperial line share our enthusiasm, declaring it the most complete in Imperial history. From inexpensive pieces of simple grace the exhibit ranges to elaborate period designs, meeting the diverse needs of the merchant. In the many new ideas presented will be found an authentic style forecast for the coming months. New finishes, rich and impressive, meet with high favor. Among the new numbers are a group of imposing library and davenport tables superb in conception and masterly in execution. The innovations in breakfast room sets enhance the popularity of Imperial in this field.

IMPERIAL FURNITURE COMPANY
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GOOD FURNITURE

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Wm. Laurel Harris, Contributing Editor — W. G. Watrous, Merchandising Editor
R. Norman Woodall, Advertising Art Editor
L. I. Nowlin, Assistant Editor

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Branch Offices

NEW YORK:
Suite 1160-1162 Marbridge Building
James G. Leestma

CHICAGO:
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H. L. Watrous

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or when you can afford to make long distance calls on all customers each month.

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GOOD FURNITURE MAGAZINE

Published Monthly to Promote Higher Standards — In Making and Selling Modern House Furnishings

VOL. XVIII — CURRENT TOPICS — JANUARY, 1922 — No. 1

CURRENT TOPICS OF TRADE INTEREST

Just one year ago, the typical Business Man of 1921 was cartooned as looking into two trick mirrors, of which one made him look very lean and the other very fat. Mr. 1921 himself was of virtually normal build, but the mirrors raised the question in his mind, "Which am I, anyway?"

The Outlook

A twelve month of vigorous going-after-business has brought Mr. 1921 to believe himself a pretty normal individual—and now comes 1922.

In reading trade forecasts for textiles and furniture that follow on subsequent pages of this issue, it will be noted that sentiment plays a great part in declaring 1922 for normalcy. Pessimism has been largely dissipated. Business has now reached the point where confidence-building programs are of paramount interest. If you want to sell to the public, you must first make the public believe in you.

It is commonly conceded by trade and public alike, that in this new era, a man must work longer and harder for returns than he did two years ago. The very acceptance of difficult conditions, and energetic efforts to build success in the new year from what was learned in the small-profit one gone by, speaks well for the vitality of the home furnishings industry.

December has borne out the statement made recently in Dun's review that "evidence of economy and discrimination in buying, with a decided preference shown for staple and useful merchandise, reflects both diminished consuming power and change in purchasing policy, and dealers are shaping their action accordingly." This changed purchasing policy works for, not against the home furnishings trade; in fact, the public mind was never more receptive to the right sort of buying inducements. For there are homes to refurnish, and by the middle of 1922 there will be many more new homes to furnish.

Building costs, as measured by Government statistics, continue to decline, with decreases of from 2 to 9 per cent between October and September. Although the volume of building has remained about the same since early fall, encouraging increases may be witnessed in contracts for business, industrial and residential buildings; while decreases have occurred mainly in public and semi-public buildings. Residential building for October, 1921, doubled that of October, 1920.

Undeniably dark shadows loom ahead—unemployment, continued high freight rates, foreign trade difficulties, an overburdened Europe. But thanks to late fall developments, including the disarmament conference at Washington, it becomes evident that given time and proper attention, these difficulties will gradually adjust themselves.

As one trade review points out, whatever may be the factors tending to hold back business, there is one underlying force which offsets. This is the shortage of goods both here and in other lands wherewith to meet normal demands. In practically every industry stocks of goods are low, and it would not require any very sharp increase in demand to emphasize the situation. Production must follow to meet this demand.

Manufacturers and retailers who are subscribing members to the American Homes Bureau are now authorized to have printed on their stationery, bill heads, and all forms going into the mails and in all advertisements for newspapers and magazines this statement:

Identify Yourself With the Bureau

"MEMBER AMERICAN HOMES BUREAU"

The use of window cards carrying the same announcement is now authorized for use by retailers who are subscribing members to the bureau and the "tie up" that will come to the minds to the program by their use is self apparent.

The Bureau is negotiating for a standard sign

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for this purpose that will be furnished at cost to members who request it.

At the January furniture markets all manufacturers of the Bureau are urged to display conspicuously in their spaces a card announcing their membership in the American Homes Bureau. Such cards will be furnished at cost to members.

Truth-in-Furniture Movement

The truth-in-furniture sentiment which crystallized into a movement at the Cleveland Conference, held November 8th-9th, continues to progress in its immediate aim to formulate a set of standard furniture trade terms.

At its December meeting in New York, the National Council of Furniture Associations appointed a committee to review the trade terms which it proposed last September and to consider further the confidence-building standards suggested by the Cleveland Conference. This committee, consisting of a representative from each of the furniture manufacturing associations composing the Council, will confer with a committee from the Cleveland Conference. It will report back to the Council at its next meeting in March.

The Council feels hopeful that technical difficulties, brought up by furniture wood and furniture manufacturing associations, may be ironed out in committee sessions so that it can recommend in March a set of standards which the entire furniture industry can formally adopt through its duly constituted representatives.

Plans are being formulated by the organized Truth-in-Advertising movement to carry Furniture Standards to the public by enlisting the cooperation of magazines, newspapers, business associations, women's clubs and farmers' organizations, but these plans will not be put into effect until final action is taken on this subject by the National Council of Furniture Associations.

The sooner these standards can be properly presented, the better, for they will assuredly bring about increased public confidence in furniture and furniture selling.

Linking Furniture With Building

The Architectural League of New York held its great exhibition last year in the south wing of the Metropolitan Museum, and there realized that the coordination of the arts, trades and sciences which go to make the completed structure would benefit materially by more direct attention.

For that reason, an aggressive policy has been adopted—of bringing the various furniture concerns to the architects and the architects to the furniture concerns, so that they shall mutually understand what each can produce and the advantages the designer will get by having this knowledge. The results of this get-together should prove a great benefit not only to the furniture concerns and the architects, but to the general public. With this idea in view, periodical exhibitions are held in the League's rooms at 215 West 57th Street, where furniture will be displayed and which are open not only to the members of the architectural profession, but also to the public at large. The dates of these various exhibitions will be announced shortly.

Eventful Meeting of Chair Manufacturers

At the December meeting of the National Association of Chair Manufacturers, held in New York City, analysis of conditions reported shows distinct improvement in business during the last three months. Lines manufacturing medium and better grades reported unfilled orders are increasing steadily. Chair factories on the average are operating about 70 per cent of capacity.

The meeting favored the recommendation of the National Council of Furniture Associations, to the effect that factories should ascertain their actual experience this year by taking inventory and closing the books before establishing prices for the January Market. In some cases, actual loss will be shown and probably in no case will a satisfactory profit be revealed for the year.

All manufacturers of chairs realize the necessity for stability of values, and with advancing costs for lumber and leather there must be certain adjustments with types of chairs which have been priced too low to net a profit on the present replacement costs. This applies especially to period designs and there is no indication that staple merchandise will show any reduction.

An address by E. Congressman W. E. Humphrey, on the American Valuation Plan was of such interest to the meeting that all manufacturers were urged to write their senators and representatives in Congress urging that the American Valuation Plan be the basis of determining values on merchandise imported to this country.

New offices elected for the coming year are: President, Ashton P. Derby; Vice-President, W. H. Gunlocke; Executive Committee, F. L. Butler, Samuel Sailor, J. D. Karel, W. S. Milne, G. A. Dunn, C. L. Zink, O. C. Hatch, J. H. Conrades, O. Schoomaker, O. Krabol, P. D. Neal, S. H. Tomlinson; National Councilor, C. M. Maris.

The next meeting of the Association will be held in Chicago, February 14th-15th.

A suggested tariff policy for the United States, which if accepted would mean a radical departure

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from past principles, was put to a referendum vote on December 7th, of the 1,400 commercial organizations making up the membership of the Chamber of Commerce of the United States.

Referendum on Tariff Policy

Seven recommendations of a Committee that has given the subject study over a period of months, are being voted on. These deal solely with principles, and approach the tariff question from the standpoint of national commercial welfare.

The proposals upon which there will be a vote are:

Legislation should permit, in the event of changes of economic factors, adjustment of tariff rates by administrative authorities for the purpose of maintaining a consistent tariff policy.

Creation of a Tariff Adjustment Board to administer adjustable rates.

Reasonable protection for American industries subject to destructive competition from abroad, and of benefit to any considerable section of the country.

Anti-dumping legislation of May, 1921, should be maintained in principle.

Encouragement of our export trade should be observed in tariff legislation so far as consistent with protection of American industries and subject to destructive competition from abroad.

Tariff legislation should be framed and administered with a view to meeting discriminations, direct or indirect, by other countries against American trade.

The present system of valuation for levy of ad valorem duties should be maintained and the so-called "American Valuation" should not be adopted.

Do you favor postponement of tariff revision until conditions in international trade are sufficiently stabilized to form a basis for legislation possessing permanent value?

The committee-of-twelve filing the proposals, voted unanimously in favor of all except the valuation clause, only one member voting in favor of the American valuation plan. However, how the 1,400 organizations will vote is another question.

Since this referendum is nation-wide, returns from the organizations will show at least how business sentiment is veering in regard to the proposed tariff. A summary of returns is expected shortly.

In order to meet successfully the changes which 1922 will bring, including tax adjustment, the business man must have accurate knowledge of his own business, Arthur Lazarus, cost expert of the Fabricated Production Department of the Chamber of Commerce, declared recently before the New York convention of the Metallic Bedstead and Supply Manufacturers' Alliance.

Know Where Your Business Stands

Mr. Lazarus urged the adoption of a uniform cost system, as one of the best means to obtain the true facts about business.

"There are certain misconceptions prevalent concerning uniform cost accounting," Mr. Lazarus said. "One is that uniform cost accounting means uniform costs. That conception is wrong. The uniformity desired is the uniformity of accounting methods, not the uniformity of costs. Costs may never be the same, but we can at least provide that there shall be no leaks or eccentricities in the way such costs are secured.

"Recently, Nelson B. Gaskill, acting chairman of the Federal Trade Commission, endorsed and approved uniform cost accounting as helpful to industry and to the work of the Commission. At the same time, he insisted that, though there be uniformity of cost methods, each individual must know his own costs and fix his own margins."

The Tax Simplification Board, created by the Revenue Act of 1921, is giving immediate consideration to matters relating to the regulations and forms needed for the administration of the new tax law which will be in the hands of home furnishing men soon after January 1st. The Board wishes it understood that it will welcome suggestions from taxpayers relative to either the regulations or the forms.

Tax Simplification Board

In view of the shortness of the available time and to insure a representative character, those wishing to present suggestions can do so most helpfully by first associating themselves with others in their own industry with a view to determining upon recommendations that should be made on behalf of such industry. Communications may be addressed to the Tax Simplification Board at the Treasury Department, Washington.

The creation of the commodity and technical divisions in the Bureau of Foreign and Domestic Commerce has been welcomed by the great industrial organizations of the country as is shown by the extent to which such bodies are actively cooperating, through committees, with these new divisions.

Putting Business Into Government

Many of the foremost trade and manufacturing associations of the United States are now aligned in intimate touch with the activities of the Bureau—obtaining essential information from it with respect to foreign markets, making suggestions regarding effective methods of work, and taking counsel with it in a variety of other matters pertaining to the well-being of American industry. There has thus been established a mutually beneficial relationship between the Government agency charged with trade pro-

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motion and the representatives of the firms actually in export business.

Of those related to the home furnishing industry, the National Lumber Manufacturers' Association is working directly with the Lumber Division, and sixteen textile organizations have so far organized committees to work with the Textile Division of the Bureau.

Increased Appropriation for Furniture Wood Research

As a result of interest taken last year by representatives of the wood manufacturing industries, an increase of $75,000 was appropriated by Congress for the Forest Products Laboratory for the current fiscal year. Now that Congress has reconvened, the matter of appropriations for the new fiscal year commencing July 1, 1922, will be considered.

Those who are most closely following the work of the Forest Products Laboratory feel that the new appropriation should carry an increase of a minimum of $100,000 for this necessary work.

Not only is there imperative need for forest research which will benefit the furniture industry, but there is also need for money or men to put this information into usable shape. The Laboratory should have at Madison, Wis., an adequate force to prepare data of practical application in a form which business men can readily apply.

In addition, the Laboratory should have a group of men whose whole time is devoted to field work; for personal contact, after all, is the most effective means of disseminating scientific data. If brought to them, members of the industry will use the information, but few will travel to Madison to investigate for themselves.

Those interested in the effective development of the Forest Products Laboratory should see that their local representatives in Congress are impressed with the need for a moderately increased appropriation over the scheduled $325,000. For further information, write the Director of the Laboratory, Madison, Wis.

Better Lighting Week

Better Lighting Week is the successful name chosen for the coming Lighting Fixture Market, to be held in Milwaukee, January 30th-February 4th. The Lighting Fixture Market is to be thus characterized because manufacturers and dealers wish it to represent more than the mere giving and taking of orders.

An educational campaign is planned to supplement the Market season, predicated to arouse the American public to a consciousness of the shortcomings of their present lighting arrangements and to show them the possibilities of artistic products now to be had. The Pageant of Light will be staged as a culmination of this educational program.

Judging by present business conditions, the forecast is for a most successful market. With liquidation progressing in all the basic industries and building activities fairly sure of resumption by spring, lighting fixture manufacturers are beginning to feel the improved situation. Meanwhile, fixture dealers, who until recently were heavily overstocked, are now clearing their floors with a rapidity that promises reasonably depleted stocks by the end of January. All things considered, Better Lighting Week, which will include the Third Annual Lighting Fixture Market and the Second Joint Convention of the National Council of Lighting Fixture Manufacturers, the Lighting Fixture Dealers' Society of America and the Illuminating Glassware Guild, is due to come at a psychological time, if present indications are correct.

Hygienic Rules for Oriental Weaves

The Persian Government has officially informed the International Labor Organization that it has instructed the local authorities in the Kerman District to enforce in the carpet factories, regulations including an 8-hour day and a minimum age of 10 years for children employed there.

The Government has also put into effect regulations providing for a proper rest period in the middle of the day, hygienic conditions, seats for women and children and a minimum wage. It has issued instructions to the competent authorities to make these suggested reforms immediately effective.

French Export Restrictions

Export restrictions have recently been placed by French authorities on objects of national, historical or artistic interest, so that export of such is prohibited without authorization of the Minister of Public Instruction and Fine Arts.

This decree covers furniture made prior to 1830; to the works of painters, engravers, designers, sculptors, and decorators who died more than 20 years prior to the date of exportation and to objects discovered through excavations made in France.

If the exporter is a merchant, the declaration for goods must be accompanied by the original invoice or a certified copy. For those wishing detailed information, the declaration provisions and the export duty schedule on works of art are on file at the Bureau of Foreign and Domestic Commerce, Washington, D. C.

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THE NEWSPAPER AS A MEDIUM FOR PROMOTING THE BETTER HOMES MOVEMENT

PART OF BUILDING PROGRAM

FROM all appearances "1922 will be a Better Homes Year."

Revival of building construction is proceeding steadily in all but the larger industrial communities which have not yet completed their readjustment process to a peace time working basis. If the curtailment of our navy goes through, further readjustment will be necessary in the shipbuilding centers but such industrial factors cannot seriously delay the general building program on which the country will be fairly launched this spring.

In the past we have repeatedly experienced periods of pronounced building activity that were not reflected in corresponding demand for home furnishings. The reason is that the *furnishing element* of building has never been properly understood by the public.

With the opening of 1922, the home furnishing industry goes off with a flying start because public opinion is being focussed on the great desirability of Better Furnished Homes and how to obtain them economically.

LOCALIZING THE IDEA

OF LATE, the "Better Homes" slogan has spread with wildfire popularity from coast to coast. Whereas the slogan was originally meant to identify National Publicity Bureau matter, localities have taken it unto themselves and used it to identify their particular programs. Today the Better Homes Movement means to the general public an effort on the part of furniture retail associations and newspapers of given cities to promote higher home standards and increase sales of furniture.

In other words, the Better Homes Movement has begun at home.

OF IMMEDIATE IMPORTANCE

THE Better Homes Week idea is only one phase in the evolution of the general movement, but since it is with us now, it should be recognized and given fair chance for development. By this method, the retailer is working out his own salvation—experimenting to learn what the people want to know about his merchandise and how best it can be told them. He is attempting to put the idea into some tangible form, and in so doing is learning as much as the public through the effort. For with this as a background, he will be better equipped in the future to meet his fellow retailers of other cities in their prime effort to carry out a national program.

IN THE MEANWHILE

WHILE national plans are developing, local efforts with newspaper cooperation are of great importance. For no medium so correctly senses and quickly reflects the public interest of a community toward any project than the American daily press.

Newspaper men argue that while no task is too arduous to undertake· providing the end justifies the means, its methods must manifestly be practical in order that the public may literally *read* and comprehend *as they run.* Its biggest asset is reader confidence, and on this it bases its advertising program, which it endeavors to tie up directly and indirectly with editorial matter.

NEWSPAPERS READY

HITHERTO, home furnishing news has appeared only incidentally in newspaper columns, and has been confined largely to syndicated box matter of ultra-exclusive or over-practical nature—either telling people how to furnish a smart country house when they don't yet own one in town, or describing some such absurdity as how to make a quaint chair out of a barrel. What the public are really hungering for is news of the home furnishings to be had in *their* town and suggestions as to how to use these furnishings in *their* houses or apartments.

Since the newspaper is primarily a reporting medium, it must be furnished adequate editorial and pictorial matter to tell the story. Having this and dealer cooperation, it will do its part.

BETTER HOMES SECTIONS

ON THE opposite page is reproduced in group form, a number of Better Homes sections of newspapers, recently published in some of our middle west cities. The Plain Dealer of Cleveland has published two such sections, each of more than twenty pages—obviously a project profitable to the publisher, beneficial to the dealer, and inspiring to the general public.

Particular emphasis is given to selection of editorial illustrations which picture best current types of period styles in furniture, floor coverings, wall hangings, upholstery coverings and accessories used in furnishing and decorating the home. The reading matter is confined to practical descriptions of the goods and how in relation to one

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another, they may best be employed. The reader is shown how and why a simple design is often more fitting than an elaborate scheme, and also how the principle of harmony and good taste may be practiced quite as profitably in the small home as in the pretentious mansion.

Dealer associations and merchants organizations of any American city will find local newspapers able and anxious to cooperate in producing similar sections. However, dealers should act unitedly and in the spirit of effecting best results for all concerned. To this end, Good Furniture Magazine offers its special photographing service.

GETTING THE BIG IDEA

EVENTUALLY may come about regular weekly home furnishings sections in newspapers, as handsome and informative in their way as the theater or motor car sections are in theirs. These, aided by lecture and school courses and other means of national publicity, will bear in on the public the argument of real homemaking in an unescapable way.

Certainly, this campaign for Better Furnished Homes has unlimited possibilities of expansion. It must not be started with the idea of merely stimulating the home furnishing business for a few years and then trusting to the momentum acquired to sustain public interest and desire.

Rather the guiding idea should be to lay so deep the foundation for public education in home furnishing that the subject may become of such universal concern as to be constantly and permanently in the public mind.



Typical Home Furnishings Sections of Current Newspapers promoting the Better Homes Movement

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JANUARY FURNITURE STYLES

A LOOK BACK AND A LOOK AHEAD

By R. Norman Woodall

A FLEXIBLE INDUSTRY

THAT old proverb, "it's an ill wind that blows nobody any good" has been splendidly exemplified by the furniture industry during the past twelve months. Progress and improvement are so easily possible in any industry, that it is no criticism of the previous efforts of the furniture industry to say that they have learned a great deal about their own business during the past year of readjustment.

It is a saving grace in the furniture industry that they are ready at any moment to learn anything that needs to be learned to further the prosperity of everyone concerned. They are ready to step out from any beaten path and travel on new ground, at any time. And this proclivity is the controlling factor in furniture style.

THAT COLORFUL SEASON

LET memory take a glance at the exhibits in the January market a year ago. That exhibit might truly be called a blaze of color and a riot of patterns. At any cost to the manufacturer, the buyer had to be attracted and entertained, so we saw every conceivable expression of color and style. Every designer was given full freedom to produce his individual idea of what furniture should be like, and what it should accomplish. Sombre bed room suites were gaily decorated in summertime colors. Red, blue and gold shone like jewels from the surface of age stained walnut and oak. New patterns of every known style were produced in abundance with the result, be it also remembered, that a national interest in the possibilities of home adornment was aroused.

BETWEEN MARKETS

BY THE end of that market the men responsible for the designs and patterns offered as commercial furniture, had gained a clear perspective of what they had accomplished and set about improving the good ideas and discarding the mistakes. It was recognized by many that in some instances the field of commercial furniture had been lost sight of in the desire to produce attractive patterns. Some of these suites were of such a delicate nature as to make long distance shipping a work of art. Others found they had produced some superlatively beautiful things for which there could only be a very limited market. It soon became apparent that there must be a leveling of plans and production to prevent any disruption of the business from the manufacturing standpoint.

AND THEN THE RENAISSANCE

WHAT was more natural therefore, than that by the end of May it became known that Renaissance would be the prevailing style for the July market. We all took it for granted that this meant Italian styles and, of course, in many instances it did, but the full significance of the word was not at first entirely apparent.

Now it can be appreciated that there was a rebirth of the general appreciation of the meaning and origin of design in furniture. Possibly the full import of the historical Renaissance in Italy and its application to present conditions was realized by the furniture business as a whole, and they acted on the inspiration as though by agreement.

There commenced a general search among Renaissance styles, for the true originals of all the prevailing styles in America, with the definite idea of producing the most beautiful pattern possible with any given type. Are not the Colonial designs, which appeared at the July market, a true Renaissance of the American styles? The finest of Duncan Phyfe's motifs were embodied in the early American suites. Patterns which most of us had supposed were distinctly English were shown as Renaissance, and when we doubted the appellation, it was proved that the designs had originated in Florence during the Renaissance.

And the more the matter was studied, the greater became the realization that a splendid event was taking place in the furniture industry, though it had to be seen as a whole rather than in the work of one designer or manufacturer.

WHAT THE NEXT WILL BRING

ALL this effort has had a good effect on the whole industry. It has relieved the manufacturer from the restraint of limited styles.

For the January markets then, to be held in Grand Rapids and Chicago, January 2nd-21st. it is not possible to say that any familiar period style will predominate, but rather that the effect of the Renaissance of 1921 will be seen in many beautiful suites, resulting from freedom of choice and the application of true Renaissance spirit to modern furniture.

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IN LINE FOR PROSPERITY

By OBSERVER

GO OUT AFTER THE BUSINESS

THE electricians had scarcely completed wiring up a house of mine last week, when I began to receive letters and circulars from a dozen or more electrical equipment concerns offering me electrical specialties of every variety. Those fellows were certainly on the job so far as getting information was concerned. I had electric sweepers, washing machines, cookers, heaters and every variety of household utensil offered me. I never really knew how many electrical contraptions there were before, or what I could do with electricity in so many different adaptations. No doubt the electrical fixture people had access to the electrical installation permits, and they figured, and rightly, that every installation meant an opportunity to install some class of electrical device.

How many furniture men follow up leads of this kind? How many have even a faint idea as to how many new homes are erected, renovated, or flat buildings put up, each one a potential opportunity for business within a radius of a mile of the furniture man's store? How many concerns send a live investigating salesman on the "outside" once a week to see what is happening in the building line or to confer with real estate men as to new families moving into their apartments and buildings? Yet every family that moves, it might be said, is almost certain to need some new article—a chair, davenport, kitchen cabinet or dining room suite to replace the pieces disposed of in the old apartment. Also, there is a fine opportunity to sell rugs and carpets, as the shabbiness of the old ones may be evident in the new lighting, and the scheme of wall paper or burlap or tapestry on the walls in the new apartment may not agree at all with the colorings of the old floor coverings.

The average furniture dealer today sits complacently in his store and lets the business come in to him. His colleagues in the electrical line know every family in that territory who have not an electrical sweeper, a washing machine or a cooker, *and go out after the business.*

It would be an easy matter for a live outside furniture salesman to get a line on every family that has no phonograph, for instance, and once such a list is compiled, literature and personal calls at the homes should do the rest. This is going out after the business and brings the customers in quicker than the newspaper ad or the window display.

SMALL CHANCE FOR PRICE REDUCTIONS

FURNITURE will never again reach the bargain level of the time when it was possible to "furnish" or outfit a house of six to ten rooms with parlor suite, dining room suite, kitchen chairs and table and bed room suite for $150 or $175. It simply can't be done with goods that are of any value at all.

The manufacturers themselves have begun to worry as to the next source of supply of lumber, and the prediction has been made that within a comparatively short time we shall be entirely without the oak, the walnut and other woods required. The Pacific States still have a quantity and ten years from now may see some of our biggest plants shifted to the Western Coast. The Eastern, Northern and Southern States have been swept clean of the better grades of oak and walnut. Oak and mahogany were for some time on the same level as to price. The importance of this is obvious when we consider that mahogany imported from Mexico and San Domingo, gathered under the most trying conditions in tropic forests, is no higher than our old home grown oak. In reforestation, it is true, we have made a start, but if reforestation were begun now in every state, it would require fifty years before the timber would be of suitable height to cut for lumber.

HIGH COST OF LABOR

BUT besides lumber we must consider labor. Before the war, the furniture mechanic was one of the poorest paid of all workers and the business was decidedly on a "peanut" and "cut-throat" basis. Today, while wages have come down somewhat from war-time levels, the mechanic, be he a mill worker, sawyer, or upholsterer is getting from 15 to 40 per cent more wages than in 1914, and the workmen are not going back to the 1913 schedules. Nor do the manufacturers desire that they should. Either the furniture business is going to be one that will compare favorably with the automobile, the steam radiator and other great industries which demand and obtain prices commensurate with the quality of their product, or it will fall into the piker class. But, fortunately, it can never again be a "bargain business." The high cost of materials, labor and the diminishing lumber supplies will prevent a slump. Meanwhile, rising standards are creating a new popular demand for furniture not so cheap but more distinctive.

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WHAT THE FUTURE HOLDS

SUMMARIZING the situation generally, one of Chicago's representative manufacturers says in effect:

"Generally speaking, the furniture situation is more favorable now than it has been for the last eighteen months—a condition not resulting from stimulation by excessive price cutting, as in some other lines, although the trade has had a reasonable share of this also—but a result of healthful recuperation all down the line; a fair demand for goods gradually increasing as business conditions improve and a curtailment of careless consumer buying which was indulged in during and immediately after the war.

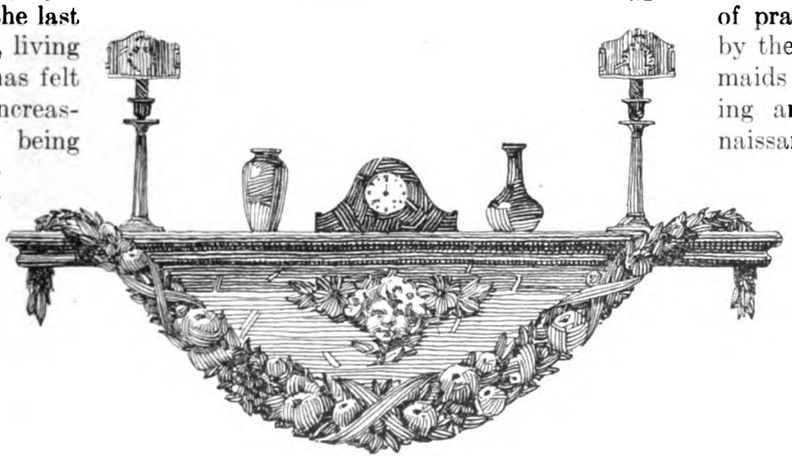
"Stocks of merchandise accumulated in frenzied haste during 1918 and 1919 by the dealers, regardless of price, have had to go the natural way—with the coming out of new patterns and better made goods. Hence, there had to be a certain amount of price cutting in disposing of the old stocks. The manufacturers, doing their part, have cut prices right and left and in some instances 'swapped dollars' with the dealer in order to keep their wheels turning. This condition has reached an end.

"Unless some calamity should strike the country, the furniture trade, even now of satisfactory volume, will continue to increase and next year we confidently hope to see a revival of big buying—and of healthy buying.

BUILDING DAM IS BREAKING

"WITH unlawful restrictions on building removed by the rigid investigations of the Dailey Commission, and the fixing of a mechanics' wage scale by Judge Landis, a half million artisans have been put to work in Chicago and neighboring states, and new and vast hotels, great flat buildings and apartment houses and residences are in process of erection. By spring, these buildings will be ready for all kinds of furniture, hangings and other home fitments.

"Throughout the last eighteen months, living room furniture has felt the impetus of increasing purchases, being perhaps the first line to recover after the brief depression and cancellation era, and it has kept up its good record ever since. Once adequate space is provided, however, every line of furniture, from kitchen chairs to case goods and parlor pieces, should be in brisk demand. But there is small chance for further price reductions, because of the high cost of labor and lumber.



IN LINE FOR GOOD BUSINESS

"SUMMARIZING, I would say the furniture business is ready for an excellent period of good business—perhaps extending over several years, possibly for a boom during 1922 when building operations have been completed. Certainly, there is nothing justifying a pessimistic outlook. Of the manufacturers, our own concern specifically looks for 1922 to be one of the most prosperous years on record."

ITALIAN RENAISSANCE VOGUE

MR. MANLEY, of Rothschilds, assistant floor manager, says there is a decided revival in the demand for Renaissance styles, and that the trade, for the present at least, seems to prefer its dining room and living room furniture in that style. There is a reversal of preference from the conventional Queen Anne and William and Mary dining and living room suites, and the tendency seems to be towards the fancily carved pieces. The fact is, Queen Anne and related styles have been so heavily overworked in the advertising and sales campaigns that the women are looking for "something different," having run the gamut of most of the other period styles. The question now is, will the Renaissance be able to supersede them on the strength of its artistic beauty?

Renaissance styles have been exploited so much in the housekeeping magazines, in the articles by decorators and in the "movies" that the effect has been naturally to create a demand for the beautiful but ornate Italian patterns. The question of their adaptability for the American home is another proposition. Few of the homes as we have them today, have much relationship with the Renaissance suggestion. Our homes are things of practicability. And by the time our housemaids get through dusting an elaborate Renaissance piece, she is ready to start all over again. The charm of Queen Anne, William and Mary and Colonial, is their simplicity. They seem to fit into the environment of our day.

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BEGINNING THE NEW YEAR RIGHT

Comment on Various Phases of Merchandising and Advertising

By MERCHANDISER

GETTING AHEAD IN 1922

THE retailer's code of ethics must be truthfully reflected in his advertising. It's a very good time to conjecture, philosophize, plan —where inventory is completed—and there is time to sit down, ruminate and think before it comes time to take your basket and go to market.

Here you have been in business—lo, these many years—making merely a moderate success —morally and financially; wondering why you can't make things go a little better.

Pops the question into your mind—"What is the greatest asset in my business?" Is it your lease? Your location—your stock, or the confidence and good will that people feel toward you.

THE GREATEST ASSET

IF YOUR merchandise inventories at $100,000, the value of your business *name* ought to schedule at double that amount, making a valuation of $300,000 in the event that you wished to sell out.

Not many retailers have a real sense of "good will" value, or realize that it takes years of honorable merchandising to build confidence. Comparatively few home furnishing houses would be able to sell out at three times the value of merchandise. Yet confidence and good will is *something that costs nothing* except consistent honesty, fairness and truth in selling and advertising.

It will be a splendid thing for the home furnishing business when a majority of merchants instead of a small minority, really find this out, and put the rule into practice as an integral part of selling policy.

In a recent issue of another trade periodical was the brief story of a merchant who loudly acclaimed that he had never read trade papers, and owed nothing to them. Now, this man is no exception to the rule. A great many people believe that trade papers belong in the leech family, and are not worth the trouble to read.

The writer comes into contact with a large number of retailers in this line of business; and believes that the majority of dealers do not *read* the magazines of the industry, even though they *subscribe* to one or more. They *do* scan the advertising pages for information about new merchandise. It is only the material side that interests them. They do not take the trouble to learn new ways and means to increase their business or improve methods.

The retail field does little thinking except as it concerns the immediate dollar. This is largely because dealers have never learned how to apply theory to practice. They leave to their ambitious clerks the task of studying and keeping pace with progress. On the other hand, it is worthy of note that the *largest* and most *successful* retailers are careful readers of everything worth while.

One prominent merchant in Cleveland has an excellent system that guards against loss of his time. His secretary reads all publications that bear on his business, and then prepares a card index indicating what articles or items are worth his individual attention, referring each by name, title, date and page. It's part of his work to read and digest these articles. This merchant has had time to develop a very large business, and in addition, to take part in local and national work.

TO TURN THE TRICK

IT IS no trick to buy good merchandise. It would be hard to avoid it in the better markets. "The trick of good merchandising" is to sell it at the right price for the customer, as well as the store; and to render "service" at the same time. This means that when a dollar rings into the cash register, that other dollars will follow from the same source.

I was told about a Chicago merchant whose selling-advertising policies, combined with really good advertising copy have created a highly successful business. He gets to the market before anyone else, and goes through various lines as rapidly as he can walk down the aisles between displays, making no stops for examination, thought or price inquiry. His quick mind arrives at selections as he progresses. His finger points to each choice and he specifies quantity to the panting salesman as he marches on to succeeding displays.

This may not be a good rule for the average buyer; but it illustrates the fact that most buyers place unlimited confidence in producers and in their goods and prices—the same confidence that the public should feel toward the retail store—and seldom does. Yet there are honest retail stores which merit and receive public confidence.

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TIME TO CURE THIS PHOBIA

NOT very long ago, one of the good city stores that readily classes itself as very superior, advertised a bed room suite of American make, selling at nearly $4,000 for nine pieces. It began the recitation of virtue by stating that it had "the features that mark fine furniture developed to a degree which Europe cannot improve upon."

All very well in a sense; but why is it necessary to stress European superiority—providing it exists. Europe takes its art more seriously and labors long and painfully to perfect single pieces.

America produces even the finest work in quantity, in the practical belief that what *one* may enjoy, many *should* enjoy.

There is no obvious reason why American craftsmanship should defer to European. We have workmen equally good, and designers who have found out how to express their talent. Better still, our producers have reached a point where they are willing to give designers and workers a chance to create fine pieces.

One may see in New York, Grand Rapids, Chicago, and other producing points, the daily production of exquisite carving in wood, or working in metal; with such deftness and good results that the time is past when we must remove our hats when we stand before the products of "the old country." It is desirable that more European quality standards be emulated; but it is well proved that American art and ingenuity is not behind that of the old world in character, and in many respects is itself superior because of modern improvements.

WHAT ARE GOOD STANDARDS OF ADVERTISING

IF SUCH standards were to be put in school book form, I would arrange them thus:

(a) Honest merchandise.
(b) Honest prices.
(c) Truthful advertising.

When these three factors are found in conjunction, it is absolutely certain that the store using them is large and successful, or is *going to be*. The human mind responds quickly to the appearance of honesty, and when time proves that it is real, trade holds loyally to the store that gives a square deal.



One may easily class furniture advertising in three divisions:—

First—commonest and least admirable is that aimed at the *masses*, based on price attraction alone.

Second—fortunately becoming more familiar, is the type that is well displayed, and aims at a sensible middle ground. This kind recognizes the value of price; but at the same time acknowledges growing interest in quality and better homes.

Third—appeal to "class"—coming from houses that deem it necessary to couch their guarded announcements in the most exquisite phraseology that may be tortured into semblance of dignity.

These may be boiled down again to

(a) Commonplace advertising.
(b) Common-sense advertising.
(c) Uncommon or snobbish.

THREE STANDARDS IN PRACTICE

HERE are typical examples of each—sufficiently magnified to make each recognized:

(a) Due to our tremendous buying power, we are able to offer you this unprecedented bargain that has never been equalled, and may never again occur. Solid mahogany, birch suite—worth $749.00; now, while they last, only—$261.49. Only one suite to each buyer.

(b) Here is a piece patterned after a well known model, formerly owned by the Washington family, and now in the Smith collection. It is dainty in design, extremely well made and nicely finished. The price is lower than you might expect—an unusual value at $35.00.

(c) The House of Merth, now represented by the third generation, having devoted more than a half-century to an intimate study of the desires of our first families, now proffers an exquisite and unapproached ensemble of impeccably correct period importations of classic and authentic motif of superb artistry and beauty, marking the transition from the style of Louis XV to—etc.

NO SPHYNX-LIKE SECRET TO SUCCESS

THE largest clothing house in the world established "class" atmosphere and confidence through dependable merchandise, and advertising done in words so simple that anyone might run, read and understand the message.

An automobile advertisement says: "It is a simple thing to say that every day we are trying to make our car, good as it is, a little better." This phrase actually represents the writer's idea of honest *purpose* and honest advertising, in principle.

Water finds its own level. Bargain houses find bargain seekers. Snobbish houses sell to snobs and the *Nouveau Riche*, (which are usually interchangeable and synonomous terms.) Honest stores get honest buyers, who are by all means in the majority. After all, "Honesty is the Best Policy" for 1922.

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HOW WHOLESALE DRAPERY BUSINESS MEETS 1922

By WALTER E. MAIR

MORE POWER TO HOME BUILDING

BY COMMON consent the dawning of 1922 signifies a home building year. Therein lies promise of peace and plenty for the home furnishing industries, and also for a hundred and one other branches of commercial activity which react unfailingly to a renewal of that primal impulse of the man-creature.

Battleships are going out and steel plants threaten to sprout cob-webs around the huge lathes where so lately they turned 12-inch rifles.

But upholstery mills throb to renewed pulsation of the great heart of industry, carpet looms are beating back the tide of the past year's economic gloom, curtain designers are tireless in their effort to steal of the magic of the lacy foam in order that humanity may look out once more with equanimity on realities sadly in need of camouflage.

Last month we spoke of Foch and the world's high hopes of a return to civilian beatitude. By now we realize that the world revolves around China, and the precious fact that where there is easy money in sight, crooks are bound to start a fight if possible. Now, a month since Foch bowled easily along Wall Street and lower Broadway on his way to the Capitol, the thing significant is that the home furnishing trades seem to have been guaranteed a chance at several billion dollars hitherto reserved exclusively for manufacturers of battleships and submarines. Fewer dollars for the ultimate coffers of the steel magnates, more for the spinner, the weaver, the fashioner of fabric and furniture belcnging to the home.

WORKING DOUBLE SHIFTS

FRANKFORD and Kensington are already registering anticipation of respite from the tax-collector. Tall chimneys that had stood stark and cold against the sky for months, were seen pouring upward a reassuring volume of black smoke as the sun went into the Winter solstice. New England factories making padding and carpet linings are working double shifts, their many windows blinking yellow all night long as industry resumes its hum and swing. Manufacturers of certain cheaper grades of upholstery are working the same way in Philadelphia. It is no boom that is here, but someone has at length discovered that the United States will probably continue to allow us to be human beings for another ten years. Hence, renewed confidence; hence, renewed clicking of coins and rustling of checks in the counting-houses.

EXPORT OUTLOOK

WHETHER or not the American valuation plan of tariff levy goes through, there are signs that the exchange is going to work toward stabilization. Tacitly, the Powers have agreed that something must be done for China and that in order to be as sporting about it as possible, we might as well quit manufacturing battleships that are no good to anybody anyhow; stop juggling an exchange that only serves to make even war difficult to carry on; and get ourselves down to an even keel which will permit of international trade.

Figures called to the writer's attention by Mr. Campbell of Stern Brothers, show conclusively that we have not done so badly by way of carpets for England this past year, bad as that year has been. For ten months, ending July 12th, we sent over exports of this character worth $2,160,438, or the equivalent of the product of six good-sized factories, as the "Organizer" points out. Even in such little-thought-of items as Chenille rugs for bath and chamber use, Mr. Hawley, sales manager of the Crex Carpet Company, tells us a smart business is opening up with the Britishers. Six months hence, many think an exchange rate that will be kind to Teuton as well as Briton will be in force.

CATCHING UP WITH DOMESTIC NEEDS

MEANTIME, Wilton production is ten months behind for domestic needs, and a man close to the best and biggest sources of supply believes that this industry is assured that much steady work, with excellent prospects for such concerns as are engaged in making Axminsters. Certain carpet mills are reported as well sold up; another office has ceased all local advertising for business and is reported as getting wires for "25 carpets, any grade, any size, any color" for at-once delivery.

Still other looms, which have been running part time for awhile, are busy turning out velvets and "taps." At the very least, those concerns doing a two-day-a-week business as reported in last month's issue are bettering that performance considerably. One almost suspected after interviewing some employers that they dreaded the day

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when full time and steady demand would once more make the canny Kensington skilled laborer sure of his bargaining ground again. As Mr. Wm. H. Henderson remarked: "When they are working two days a week, you have them eating out of your hand, and when you are running full, they have you eating out of theirs."

UPHOLSTERY PRICES RISING

WHICH brings us to the frequently reiterated observation that both tapestries and upholsteries are likely to rise in price, if not in January, then sometime after March 1st. John W. Snowden, vice-president and general manager of Stead & Miller, called attention to the fact that existing labor contracts in Philadelphia remain in force until the first of March. "If we keep reasonably busy, the chances are labor will ask for an increase," he said. "There have been recessions from war wages of from five to nine per cent, but it looks as if they are going to ask for that much back, and perhaps for an advance.

"Ninety per cent of the workers in upholstery and drapery trades are busy in Philadelphia, and under such conditions, it is only a matter of time until they ask for more money. In the event of such a demand being made, it will be taken up by a committee of manufacturers with the weavers, beamers and twisters and loomfixers. It does not look as if there were any possible chance of a reduction in costs, with yarns advanced as they are."

LABOR ON BETTER WORKING BASIS

PHILADELPHIA textile workers are an independent, even a snobbish clan. One carpet manufacturer, although doing business with a group that has been fairly constant in his mills for years, has to contend with a union so exclusive, it won't affiliate with other unions. And it quite frequently gets better bargains than the rest, we are told. The carpet men will probably not create any trouble for some months. But the spirit of the clans is one and the same. On very good authority we learn, however, that plans for industrial democracy are being quietly formulated in several large textile plants. The very words were anathema in the mouths of Philadelphia capitalists when the movement first started. Now the sentiment seems to be among the broader-minded, that the thing were just as well begun now as later.

The "make-me-an-offer" day will soon have passed for labor, just as it has already passed for the yarn man. This time a year ago, tapestry yarns were going begging and carpet fibres were not much more in requisition. Since then $5 a pound yarns have been written off at $1 and the resultant stocks with their hidden losses passed on to the public. Labor has done its bit by way of recession, at least temporarily. And labor has had to take its medicine without benefit of any such opium smoke as was evident in the Government report on the cotton crop.

As between labor and materials, however, the former promises to be increasingly favored by circumstance as Spring building starts the speeding-up process, while the latter, specifying in this instance cottons, may take on the sickly cast of the over-pampered child, inasmuch as the Government report proved to be at least a million bales short of the actual amount ginned November 1st, with more bailiwicks to be heard from.

CHEAPER MATERIALS HAVE THE CALL

MR. SNOWDEN believes that almost 100 per cent of upholstery and tapestry makers were able to cover for their opening requirements on the sag in the market, and thus prevent delivering winter orders at an appreciable loss. Nobody, he thinks, is laying in more than a three months' supply of yarns, and he doubts if anyone stands committed to any extent for supplies to last beyond the middle of January.

"The upholstery trades I consider as standing up better than most others in present circumstances," said Mr. Snowden. "High priced goods are not moving, it is true, and there is little to do but bide out time. Mohairs, particularly in the cheaper grades, are selling fast. Jacquard patterns are not wanted except at a price. Materials that will do to put on furniture expected to wholesale at $80 to $90 a suite have the call."

MOHAIR VELVETS FOR FURNITURE UPHOLSTERY

C. V. KOZLAY, of Sidney Blumenthal & Co., places no limitation on the current demand for mohair velvets. "Very little else, comparatively, is being used for upholstery now," he declared to the writer. "This material first found its vogue a couple of years ago when silks were unavailable. Many manufacturers tried it out. It avoided the sheen of cheap silks, and proved to be a most serviceable fabric. The price was and is reasonable. Our mills are turning out more upholstery than ever before and I am informed that at least one concern is sold up fourteen weeks in advance."

Here, too, is another man who foresees a rising market for the fabrics in question and for all others likely to be favorably affected by the law of supply and demand. "A year ago, practically every manufacturer, either for the purpose of forcing business or for competitive reasons cut

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prices to the bone," he said. "The law of supply and demand becoming operative, it is liable to make the manufacturer return to normalcy of profit."

TAPESTRY IMPORTERS' PREDICAMENT

THIS same hopeful sentiment appears among the tapestry manufacturers, although wholesalers are still laboring with the incubus of imported stocks which couldn't be cancelled although delayed many months in delivery, and seem hard to move into a consuming market that has long since forgotten war prosperity.

Mr. Campbell, of Stern's, while feeling that liquidation has been largely accomplished, says business is still suffering circumstance's none-too-charitable lash. He instances taking a loss on eight pieces of tapestry sufficient to pay an excellent salary to somebody for a whole year. Good tapestry it was, made by the French as ordered, and delivered, because there was no word "cancel" in the French lexicon of commercial terms. This loss was taken by this concern the day it was written. In 1919, the French were very considerate, and very polite. "We do not want your orders," said more than one Lyons manufacturer. "Allons, voyez—we have booked our production many months ahead. Many things may happen before we can deliver these goods."

Of the tapestries ordered in 1919, many were not delivered until late in 1920. All this past season they were waved at fishy-eyed retail buyers. Little by little, those stocks have dwindled, but ah—in the next war boom our enthusiastic buyers abroad will be more careful about specifying delivery!

The professional poor man, or the poor professional man, seems to be the real buyer of good home furnishings these days. There is none other except the professional rich man, who made a profession of being frugal during the war, because he knew war currency was inflated like war prices.

BEST CUSTOMERS—SALARIED CLASSES

BOTH a carpet man and a tapestry and upholstery man have taken pains to impress this on us: that the white-collar person, who managed 'mid blood and tears to get something like a living wage out of his boss toward the close of the war, has really not consented to be put back where he started, and he is now indulging in a few of those things which only longshoremen, ship-yard workers, munitions-jugglers and plain millionaires could afford a couple of years or so ago. Why the white-collar person should not so consent is an economic and sociological anomaly. He has always been one of the "consentingest" persons in the world, having instead of a union, only a high sense of loyalty and a wonderful amenity to vague promises of "advancement." There are plenty of him out of work. But perhaps his individuality has at last gotten under the skin of his employer. At any rate, the professional man and the office worker and even the clerk, form under their general group, the *pièce-de-résistance* of the home furnishings trade on the Atlantic Coast today.

EXCLUSIVE TRADE REVIVING

THE millionaires are coming back, it is true, but Mr. J. L. Parker of the Kent-Costikyan Company, avers that they have been slower than was anticipated. This house, displaying a very complete line of antiques and imported Orientals, has really not had the response that was expected to follow the general opening of stocks. Mr. Parker senses a better tone to business, but volume trade in such luxuries as Kirmanshas has yet to be realized. Business may have crossed the Rubicon, but the flapper of 1921 has not yet broken into the housekeeping field. Once she does, no doubt all will be well with Smyrna, Gibraltar and other points on the camel-back trade routes. If it's expensive, she'll buy it.

BETTER TIMES FOR LACE CURTAINS

LACE curtains seem to be getting ready for a revival, and Mr. Tibbals, of the Quaker Lace Company, cheerfully cites the fact that the time is ripe not only for a general boom in home building, but for a reversion toward more color in draperies and more snap in curtain hangings. Referring to Bradstreet's special report on housing activities, compiled from the permit statistics of 163 cities, he calls attention to the fact that the first quarter of 1920 showed an increase in building of 200 per cent over the same period in 1919. That in 1921, the same period decreased only 32 per cent from the figures of its like period of the year before. Also that the second quarter showed a decrease of only 2 per cent, and that the third quarter showed an accretion of nearly 40 per cent as compared with 1920's third quarter, while October as a month stands out with an 81 per cent increase over the October of 1920!

"I don't see how we can help having a continued era of building activity," Mr. Tibbals told the writer. "That means that houses which are vacated must be refurnished to attract new tenants, and the new houses will have to be furnished throughout."

AMONG THE NEW DESIGNS

LACE curtain concerns have prepared most thoughtfully to please whatever women are

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still engaged in home making next Spring. There are shown some designs bound to create fresh interest, for the woman who says, "I can't bear lace curtains"—may in the next moment buy a dozen yards of casement net to make up herself. She is objecting only to be fashionable, and really doesn't know what she wants. The designs, viewed by the writer, favor a conventionalized figure on a cross-mesh background which is calculated to bring out the pattern strikingly. Also there are quieter themes, but in all there is a tendency to incorporate a greater richness of ornamentation. The use of fringe is general, often with a colored braid, or a small black insertion along the hem. One "sampler" design harks back to New England days, with white polka dots and a two-tone thread that gives a curious home-made look to the finished drapery.

YARN SITUATION A DRAWBACK

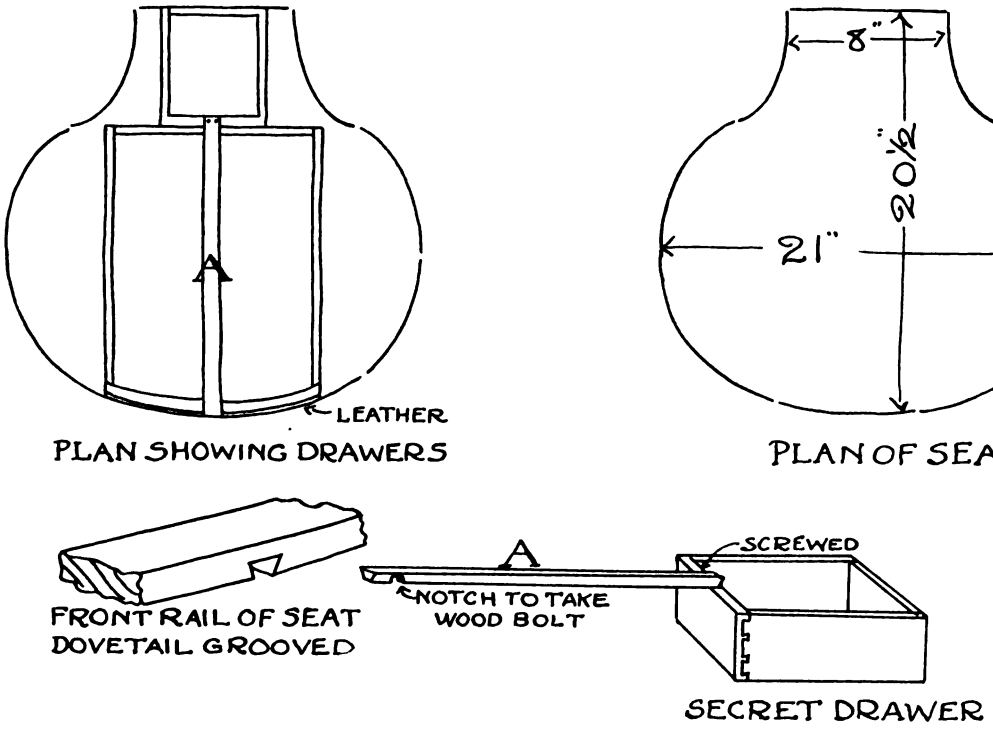
TO LACE makers, as to others, the yarn situation has proved somewhat of a bugaboo of late, particularly since filiatures went up as much as 50 per cent above the contemporaneous increase in the raw material. "Manufacturers have not been any braver than the retailer about stocking up," it is admitted. But "the retailer is far more receptive than the jobber to the possibilities of new designs."

One concern making medium-grade laces has advanced its prices from 7 to 15 per cent, effective November 21st. This because, it is understood, it was under-committed on threads and opened exceptionally low in the early Autumn. It is not unthinkable that a swing toward lace curtains of some pretension may take place again, as there is evident now a veering away from the neutral shades and quiet note in tapestry hangings and plain casement cloths.

PRICE DECLINES ON LATE IMPORTS

WHAT is yet to come out of France and Belgium we shall see in another month. The strike in the North is barely over, and a letter dated at Paris in November promises December deliveries for goods which were to have been ready in New York in October. Some price declines on imported goods have been named: goods quoted at 135 originally, being shipped at 130; 88 at 85; 105 cut to 100; 97 to 61. British concerns also quote some bargain prices in upholstery materials, twines, and the like.

It is safe to say that not much upholstery from Roubaix will be seen on Grand Rapids furniture this month, unless of last year's vintage. Belgium, perhaps, will have helped ornament some of the fancier pieces. Taupe will continue to be the best solid color, it is thought, with fawns and tans running close. There will be, in draperies, a tendency to use contrasting shades.



Plan of the Secret Drawer recently discovered in the Poet Gay's Chair. **See Page 17.**

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BUILDING CHAIRS FOR POETS

By J. H. RUDD

IT HELPED PRODUCE AN OPERA

IN HIS verses, the poet may stress beauty rather than comfort, but those manufacturers interested in building chairs for poets may better take a tip from an actual poet's chair and build theirs according to utility, as was the Poet Gay's. Although 200 years old, this unique chair is in sound condition and replete with clever utility suggestions that are worth pointing out.

To give the chair its illustrious Who's Who background, it might be remembered that its owner, John Gay, was born at Barnstaple, England in 1685, and became one of England's favorite poets in the early eighteen hundreds.

His greatest success was the "Beggar's Opera" brought out in 1728. It has recently been revived at one of the principal London theatres with great success. No music was first intended, but at the suggestion of Rich, the manager, it was introduced and unquestionably helped to make it the success it afterwards became, "making Rich gay and Gay rich."

At one of the performances of the Beggar's Opera in 1767 in London, it was announced that a Miss Buckler would sing a song from "Judith" accompanied on a new instrument called the piano-forte. This gives the date when this instrument was first used in public, and on exactly what occasion.

SECRET DRAWER

AFTER Gay's death in 1732, the chair illustrated herewith, passed through several hands. Eventually, it was sent to be repaired by a cabinetmaker named Crook, in the latter part of the nineteenth century. While doing so, he discovered a secret drawer which contained several manuscripts. A local literary man examined them, and later brought out the well-known volume of poems called "Gay's Chair." This volume has been printed again in Boston and with it a short life of the poet.

The chair is a fine example of craftsmanship and has several ingenius appliances. It is in mahogany with stuffed seat, back and arms covered with brown leather and studded with brass nails. Height of seat 18½ inches, height from floor to top of back 32½ inches, extreme width of seat 21 inches, depth of seat 20½ inches.

TECHNICAL DESCRIPTION

UNDER the seat is a drawer 14½ inches by 11 inches wide, the front of which is covered with leather. At the back of this is the secret drawer. It is pulled out by means of a long piece of wood, bevelled to form a dovetail in the cross section. It is screwed on to the top edge of the drawer front and slides in a dovetail groove cut through the front rail of the seat. When in position, all that is seen from the front is the end of the dovetail piece, which originally fitted snugly and was covered with leather, completely disguising it. The fit is still good and it runs beautifully.

The secret drawer is held secure by a small wood bolt which fits into a notch cut in the withdrawing dovetail-shaped piece. The hole portion under the seat is covered with a wood bottom.

Under each arm is a shaped receptacle for writing materials. These are pivoted and swing on metal pins bolted to the arms. The right-hand tray is nicely divided into various shapes for different articles, such as ink bottles and the like. When not in use, they can be swung back and are flush with the outside of the arms of the chair.



Unique Chair of the Poet Gay, Author of the recently revived "Beggar's Opera"

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THE RADIATOR AS A PIECE OF FURNITURE

By WM. LAUREL HARRIS

NOTE: The public's demand for the best traditions in furniture design has come to extend past chairs and beds and tables to musical instruments and even to its radiators. Space saving requirements add to aesthetic desire, compelling the radiator of the near future to serve as an attractive and useful piece of furniture, as well as a heater.

Hitherto, manufacturers have attempted to fit the radiator into the architectural scheme, by recessing the radiator so as to form a window seat or bench. This effort is not wholly successful in the average home, on account of the lack of proper wall space in most city buildings, and the high cost of installation.

Simpler methods, by covering the radiator with a screen, give the heater an inoffensive appearance. But even more desirable are the new designs for radiator covers which convert the radiators into actual pieces of furniture, made to accord with the different periods and a variety of decorative schemes.

This furniture type of radiator cover enables the home maker to harmonize his heating units with the furniture, lighting fixtures, hangings, rugs and other furnishings of his home. The cost is said to be, approximately that of any similar piece of furniture of equal quality and execution, and the radiator so covered performs its double function satisfactorily.

THE BOON OF MODERN HEATING

MODERN heating may be said to have begun its magical development in Colonial days, and one of the first great stimulants to the heating fixture business was the commercial success of Benjamin Franklin's cast iron stove.

Until this popular invention was put on the market, the majority of the Colonists were inevitably uncomfortable during cold weather. Benjamin Franklin invented a serviceable heating appliance adapted to the needs of people who must economize on house room and fuel.

Of course, for centuries there had been splendid styles in stoves, many of which are admired today for their graceful design and splendid color. In our museums we cherish examples of superb old fireplaces, splendidly ornamented brasiers, delightful porcelain stoves. And going back further, we learn that the virtues of steam heat, hot air and hot water were not unknown among the Romans, Persians and even the Chinese.

Our civilization began in semi-tropical lands, and as its northern boundaries were extended into colder climes, only men of distinction expected to be comfortable during cold weather. For centuries, the common people of northern Europe were barely able to survive successive winters, and their comfort was largely disregarded until the dawn of modern times. In fact, real progress in making heating appliances came only when people began to design stoves of a simple nature, to be made on a quantity basis for the wholesale trade.

Franklin's venture with his stove was one of the first successful efforts. Since 1744, when this heater was put upon the market, the natural competition among manufacturers has urged men on to make rapid improvements. Unfortunately, the decorative side of the heater has been largely overlooked in the common effort to get all possible heat energy out of limited supplies of coal or some other fuel.



1. William and Mary Radiator Cover. Hot Air circulates through space below Woodwork and through Metal Grill along Front and Ends, the radiator extending in height only to Top of Front Panel.

UGLY BUT EFFICIENT

IT MAY be remarked that an old Franklin heater is not a bad looking affair. But as heating appliances became more complex and efficient from a heat standpoint, they became less desirable from a beauty standpoint. The climax of ugliness in stove designs was reached in the latter years of the nineteenth century.

Today heating, as a science, is so perfected that there appears to be little choice between many different systems of heating, as far as pure efficiency is concerned. However, there is still room for improvement in the appearance of the heating appliance, as used in the home.

This is felt the more keenly since Americans

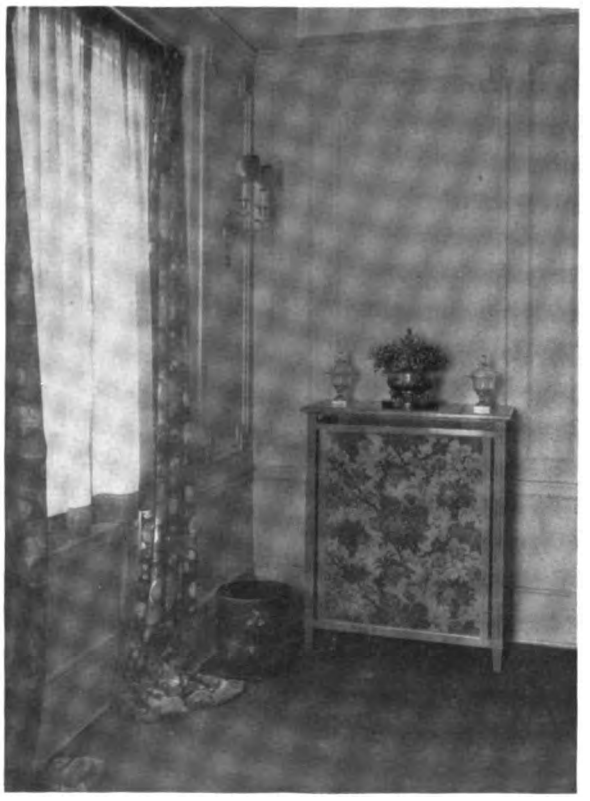
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are alive at the present time to harmonious surroundings in their domiciles, and all types of furnishers are anxiously trying to keep pace with this demand. Until very recently, the heating appliance manufacturers have lagged behind this rapid growth of culture, and radiators have been a source of aesthetic discord in almost every home of good taste.

The difficult problem today is how to keep efficient radiators within the means of the vast majority of people and still make them handsome enough to compare favorably with the other house furnishings. More and more, our manufacturers of furniture are learning that it is more profitable, in the long run, to have a broad, firm market of a democratic character than to struggle to maintain an ultra-exclusive clientele.

EARLY MAKESHIFTS OF RADIATOR COVERS

WITH the development of a popular appreciation of the various period styles, the incongruity of the ordinary gilt radiators became more and more apparent and the sense of beauty demanded satisfaction at the expense of the maximum heating efficiency. Accordingly, the varieties of individual expedients adopted to cover up the offending radiators in carefully furnished establishments have been almost endless. In the majority of cases, these ornamental effects obtained with heaters, have been due entirely to personal initiative on the part of housewives and usually have been applied in open defiance of the heating expert's advice.



2. Colonial Cover, the Fabric Panels in harmony with Window Draperies.



3. Louis XVI Cover, with Panels either of Decorated Wood or Silk.

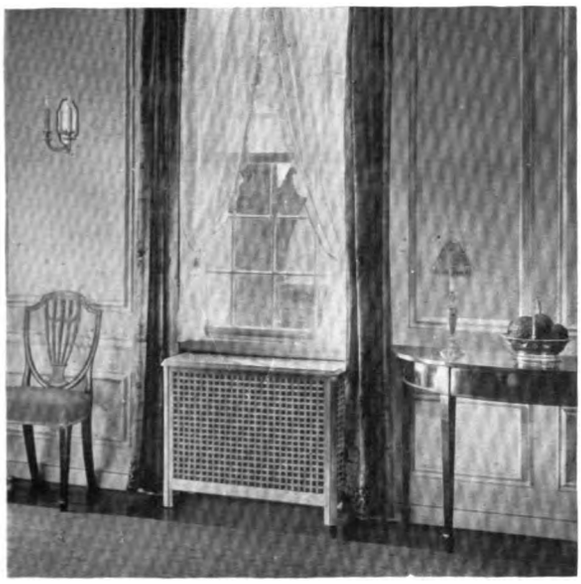
In many New York apartments, a board is placed along the top of offending radiators and the whole thing covered by folds of embroidered cloths or tapestries.

A curious example of coarse Oriental embroidery or a well chosen piece of verdure tapestry will quite disguise the aggressive vulgarity of a gilt or silvered heater. Such arrangements of drapery, even though they are left quite open on the wall side, are apt to cut down the heating powers of the metallic coils. At the same time, close contact with hot metal wears out the decorative fabrics rather quickly. This arrangement, though of doubtful practical expediency and undoubtedly an artistic makeshift, gives considerable satisfaction to many people, and serves to notify our manufacturers that there is an unsatisfied demand for better looking heaters.

THE RADIATOR INCOGNITO

IN TRYING to meet this very modern need, manufacturers have tried a variety of methods in arranging steam and hot water, and several different systems of design are now in vogue among the well informed.

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4. Simple Radiator Grill, a "Best Seller" because of its Adaptability and Moderate Price.

These varied efforts can be divided into two general categories; the first that of concealment and the other that of embellishment and refinement of pattern.

The methods of concealment for heating arrangements are of very ancient origin and date back to even prehistoric times. In Roman baths and villas, brass or lead pipes and earthenware conduits were in common use, in much the same fashion as we use cast iron steam and hot water pipes today, except that radiators were not features of the ancient plans.

The ancient heating arrangements seem for the most part to have been embedded in cement walls and floors in such a way that the pipes served to heat the walls and the walls in reality warmed the rooms.

The general system of concealed earthenware pipes, carrying heated air, dates back to time immemorial, and still survives in certain colder countries of Asia. Indeed, our modern word "stove" meant, in the beginning, a heated room and not a portable heater.

DISGUISED AS A GRILL

IN LIVING rooms, it often happens that the architect provides deep window casings so that radiators can be hidden behind grills placed under the window ledges or may be built in as window seats. In this way, the visitor is not made conscious of this necessary but so often ugly contrivance.

It often happens, however, in modern houses that the walls are not sufficiently heavy to give deep window penetrations. Under such circumstances, projecting window seats can be constructed by the local carpenter while the necessary metal grills are easily secured from the same firm that installs the heating system.

Care should be exercised to select a grill in which the interlacing of the metal strips corresponds in weight and scale to the general character of the room. For instance, a ladies' boudoir needs more slender strips of metal, woven in a much more delicate mesh than would be appropriate for a man's smoking room. Radiator manufacturers now keep in stock a great variety of metal grills suitable for almost any scale of interior decoration. With such aid, home makers can conceal offending radiators in all sorts of closets, cupboards and corners.

AS PIECE OF USEFUL FURNITURE

UP TO date, heating experts are, however, placing on the market radiator arrangements that do not attempt concealment, but stand boldly forth to challenge attention, offering themselves as useful articles of furniture both in summer and winter. Commodes, highboys, lowboys, wedding chests, desks and tables have all been carefully worked out in all the historic styles so as to offer a suitable space within for various sizes of radiators.

The side against the wall is usually left open

(Concluded on Page 28 of the Advertising Section)



5. Empire Radiator Cover, of Black Wood and Brass Mounts, combined with Mirror of Correct Proportions.

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FOR THE DRAPERY DEPARTMENT

Alexander King, Jr., Drapery Editor

Note: The field of Curtain Hardware Fixtures is so vast that the Drapery Editor can barely introduce the subject in one article. However, he is at your service to answer, free of charge, such detail questions regarding Drapery Fixtures as Retail readers may wish to raise. He will also gladly assist any Retailer who desires advice or criticism of Drapery Designs, Selection of Materials, Cutting, Trimming and Workmanship.

EXCELLENT ASSORTMENT OF MOUNTS ON MARKET

GREAT strides have been made in hardware curtain fixtures within the past few years. The market offers an excellent assortment of plain and ornamental metal work needed for the proper hanging of curtains, a direct answer to the demand of the public for really good curtains properly hung. Whether they are made of rare brocade or everyday muslin, there is little excuse for badly mounted curtains today, as drapery hardware manufacturers have on hand every conceivable device for mounting curtains, both efficiently and attractively.

Until very recently, custom has demanded curtain fixtures which are invisible when draperies are in place, and only with the revival of interest in nineteenth century decoration has ornamental curtain hardware received serious commercial attention.

INVISIBLE CURTAIN FIXTURES

A GREAT many types of curtains are planned with the idea of no hardware to show, and for such curtains the rods should be as light as possible. Only on very wide openings is it necessary to use a rod heavier than one-half inch in diameter. Unlined curtains are usually hung on rods three-eighths of an inch in diameter, while glass curtains are often run on quarter inch rods without the unpleasant sagging in the middle which arises from one of two causes, namely, too light a rod, or a badly fitted one. Circular rods are generally used for all types of curtains, but a flat rod is made for hanging glass curtains planned for rod at top and bottom, and has the advantage of taking up less space than a circular rod, and is particularly practical on casement windows and doors where curtains must fit close to the trim. In using flat rods, care must be taken to have them wide enough to stand the tension and, of course, they can be used only for curtains kept permanently across the glass.

Another type of flat rod which is entirely successful is the invisible track used for curtains planned to draw, and made without a valance. This flat invisible track is placed on the inside of the trim horizontally, and is in reality a fine metal groove with rings fitted with a slide to fit the groove in such a manner that they slide easily back and forth. This is illustrated herewith, as it is a most valuable device for hanging curtains under the conditions described.

It is safe to assume that no effort will be made by amateur drapery makers to hang their curtains by any of the various draw or traverse devices, for these clever little fixtures are not meant for other than skilled drapery hanger's use, and unless such a workman is available, by all means urge customers to use a design which will not require draw fixtures. More detailed information will follow on this point, as well as a number of curtains especially designed to fulfill these conditions.

There are many types of fixtures now made by various manufacturers designed to carry both glass curtains and inside draperies, all on one bracket, but with a separate rod for each set of curtains. While these brackets are a labor-saving device, and probably solve the question of high cost of labor, of which so much is heard these days, the best decorators still employ single brackets and rods for each set of curtains and thereby insure well hung curtains under all circumstances.

Curtain rings should fit the rods just loosely enough to slide without effort, and while they may seem a trifling thing in themselves, the fit and effectiveness of the most beautiful draperies depends on just such trifling details. No matter how expensive the fabric, or how appropriate the design in which it is made, if the curtains are not hung carefully, with heading fitted snugly to the window trim and returns securely in place, a careless, sloppy looking window is sure to be the result.

The best quality of fixtures is made of solid brass and is obtainable in a number of finishes: lacquered, satin, dull. Fixtures of the very best quality are always to be advised for permanent residential work. However, there are brass covered rods, filled with less valuable metal, which are both strong and durable, at a materially lower price. Numerous devices of sliding rods and self-fitting rods with a spring attachment have been brought out from time to time, but none so far which is genuinely successful in

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use. It is a safe plan generally to avoid "trick" curtain fixtures and make the customer understand why they are undesirable.

ORNAMENTAL CURTAIN FIXTURES

SINCE the day of fancy curtain poles, so much prized by the late Victorian curtain makers, a general reaction against any sort of ornamental curtain hardware had to be crushed by slow and careful steps, and there is still a feeling against it in the minds of those who remember some of the amazingly grotesque effects produced by these strange bedizened poles supporting many layers of draped lambrequins. Only within the past few years have metal tie-backs and rosettes come into use again, and metal window cornices are still to be had only when specially designed and ordered. The practical value of these curtain devices in metal cannot be overestimated. Light in weight, easily and securely adjusted, they fulfill all the conditions of satisfactory service. It is in the matter of design that they must be handled with care. Early American tie-backs shown herewith, of brass and richly colored glass, have been chosen particularly with this in mind and tell their own story.



1. Full Size Sectional View of Invisible Track Fixture for hanging French Beaded Curtains, planned to draw



2. Well Constructed Window Treatment with Rods and Fixtures Out of Sight, behind a beautifully modeled Metal Cornice

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HOW AND WHERE TO USE CORNICES AND METAL TIE-BACK FIXTURES

THE interior, Figure 2, shows a metal window cornice perfectly adapted to conditions. Here without this ornamental band of metal it would be impossible to arrange the curtains as shown without an array of rods in full view. Had a valance of fabric been substituted, much of the effect would be lost and the proportion of the window altered. Many such window conditions are found in new houses and apartments, and the metal cornice is the best solution for decoratively concealing the necessary fixtures to support the draperies.

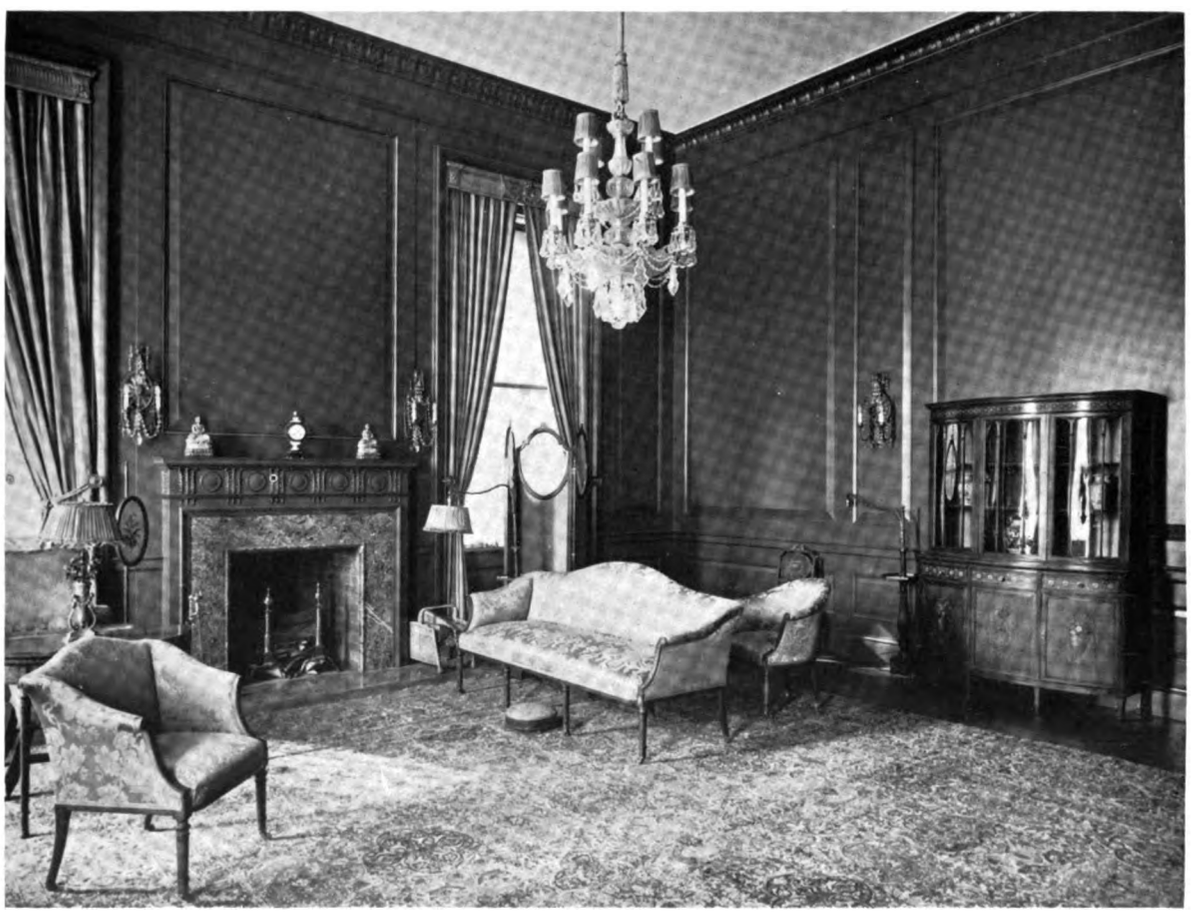
The formal paneled room in Figure 4 shows a beautifully designed cornice, planned to go inside the window trim. Small rosettes in corresponding design hold simple tie-back loops. Cornices and rosettes, similar to these, are now manufactured to stock sizes and may be had in any finish desired, so that they are no longer exclusively for the "special order" patronage, but may be relied upon to give distinction to carefully planned curtains in general use in the living room.



3. Three Examples of Early American Metal Tie-Backs; Two entirely of Brass, One with Ornaments of Glass

A more elaborate cornice is shown in Figure 6. While this cornice is not of a type which can be so generally adopted as the others, it is excellent in design and proportion, and effective in a formal room.

The four original metal tie-backs, shown in detail, are excellent examples of early American make. The two circular rosettes of brass are fine examples of a well known type, and the glass



4. Dignified Living Room in the Late Georgian Manner, with Curtain Cornices and Tie-Backs in Correct Taste

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5. Another Charming Tie-Back of Brass and Glass

rosette is another interesting variation which is too well known to need description. A metal tie-back loop, developed into a flower stem, by the addition of a pressed brass leaf, has a ruby glass flower for finish and is a most delightful example of early Victorian detail. All of these types are now obtainable in antique shops, and the simple rosette styles are generally manufactured as well.

FOR DISPLAYING NEW MATERIALS

LAST month we discussed the model house as a display feature for the drapery department, but there are several other methods of bringing drapery fabrics compellingly before the public which are worth while trying in this department.

Window displays are often backed by curtain suggestions, and when this is the custom, it is an excellent plan to make up an actual set of curtains in one or more of the new fabrics in stock, and be sure that the design of the valance and combination of materials bring out the salient features in color and pattern. When these curtains are removed from the show windows, they can be set up again in the drapery department against a blank wall or showcase end, and will again serve to show how the fabric appears in actual use.

While this is an expensive way of demonstrating stock materials, it is usually justified in the sales produced and is in the end cheaper than unrolling ends of pieces and draping them about the windows where they soon become shop-worn or soiled.

Many of the wholesalers and jobbers now employ a rack especially made to show fabrics in stock, and the fixtures they employ are well adapted for retailers as well. Hinged screens of burlap or similar material are hung in a rack of metal tubing, much like a huge book swung in a vertical position. On each side of the "leaves" samples of the material in stock are pinned in vertical rows, the samples themselves being large enough to show full repeats of each pattern. In this way, the prospective customer can see the entire line in a much shorter time, and the actual material does not suffer from handling. When the samples are no longer needed for display purposes, they naturally find their way to the remnant counter for pillow covers and the like.

KEEPING THE STOCK IN VIEW

WHILE every one realizes the advantage of keeping a large portion of the drapery stock in full view, there are many ways of doing this which will add materially to the effectiveness of the display and at the same time reduce the chances of goods becoming shopworn or soiled.

When tills are used for holding yardage, as is generally the case in department stores, an excellent plan is to display a half-dozen or more bolts of fabrics draped over "T" shaped racks on top of these tills, great care being taken to select the display bolts in harmonious colors, and with



6. Elaborate Curving Metal Cornices, especially planned for a Particular Window Treatment

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a fair percentage of plain colors to accent the predominating tones in the figured ones. Placed above the floor in this position, these fabrics are not handled by visitors and are in full view for a considerable distance outside the department.

Slip cover materials and upholstery fabrics can be most effectively shown over large sofas and chairs and when these are available, it is a good plan to back up the display with a tall "T" rack showing suitable suggestions for curtains in the same room. Suggestions of this type go far towards making sales which otherwise depend on the quickness and interest of the salesforce.

In considering display methods, the type of customers to be attracted is a very large factor and should be given the thing which interests them most. An exclusive clientele will be offended by seeing great masses of stuff in lavish confusion, while the popular department store catering to many tastes and pocketbooks, will find such a display a great drawing card. One vital point to remember in either case is to keep the colors right, and always to help the values in elaborately figured stuffs by a generous backing of plain colors in material of approximately the same value. For instance, background an expensive imported printed linen or glazed chintz with taffeta in contrasting colors, or a popular priced domestic printed cretonne with reps or linen of the same value. Brocades and damasks find their best foil in plain velvets, and a suitable material for glass curtains can always be acceptably worked in with any combination displayed.

When space permits, it is an excellent plan to place interesting bits of stock from the other house furnishing departments at strategic points.

NEUTRAL BACKGROUNDS

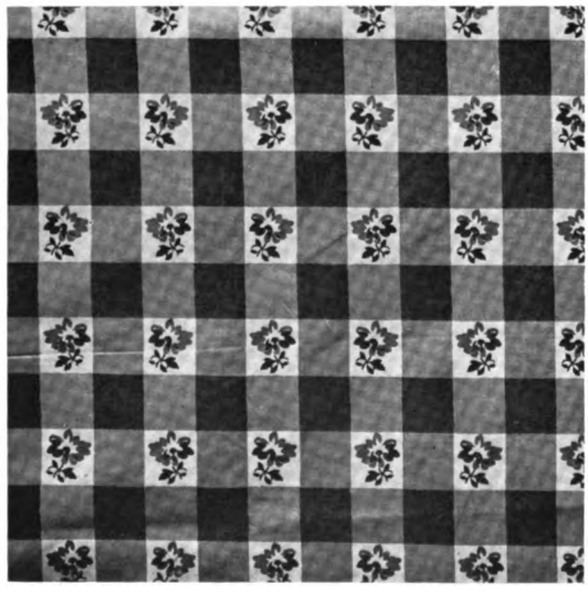
WHEN so many colors are inevitably shown against the same background, it is of the greatest importance to keep that background in neutral colors, and this is no longer a difficult feature since store fixtures and walls are now quite generally planned with this in mind. The various tones known as sand, taupe, tan, putty are all suitable and practical, and many of the softer tones in green and gold are excellent background colors. A new or renovated drapery department can double its effectiveness by selecting a space where good clear daylight is available, and then painting walls, ceilings and woodwork in a carefully thought-out scheme, to show the stock to the best advantage.

One enterprising department store in the metropolitan district has adopted the scheme of laying out on large tables a series of carefully combined fabrics and trimmings showing just how they should be made up, and in some instances a sketch in water-color is added to give a clear idea of exactly how the curtains will appear. This plan can be easily developed when a department of interior decoration is a fixture.

Five interesting new designs in printed material are shown in the accompanying illustration, and are brought out in a wide range of color combinations by their manufacturers.



7. Like a Chinoiserie Print—a New Cretonne to be had in varied Color Combinations



8. Interesting Variation of the popular Checked Pattern, in a new Cretonne

NOTE: For use of curtain materials and hardware shown with this article, acknowledgement is hereby made of the courtesy of the Derryvale Linen Co., Graffin & Dolson, Charles Morson, and the John Kroder & Henry Reubel Co.

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B1. Small shallow Keen-lung "egg-shell" Bowls. At the Metropolitan Museum

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PLATES AND OTHER DISHES

CHINESE PORCELAIN—PART II

By GEORGE LELAND HUNTER

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PLATES AND OTHER DISHES

LAST month I wrote about Chinese porcelain from the European point of view. This month I am describing the process of manufacture as conducted in the first half of the eighteenth century, using as my eye witnesses the French Jesuit, Père d'Entrecolles, and the Chinese director of the Imperial Porcelain Factory, Tang Ying.

From the letters that Père d'Entrecolles wrote to France at the beginning of the eighteenth century, I have adapted the following: "The sojourn I make from time to time at Ching-te-cheng, for the spiritual needs of my converts, has afforded me an opportunity of learning the way they make there the beautiful porcelain. Beside what I have seen myself, and the particulars I have gathered from the Christians who work in porcelain, and from others engaged in its commerce on a large scale, I have constantly referred to Chinese books, especially the *Annals of Fou-Liang,* the city of which Ching-te-cheng is a dependency. The *Annals* declare that all of the beautiful porcelain of a vivid brilliant white and of a fine sky blue, is produced at Ching-te-cheng. However that may be, it is Ching-te-cheng alone that has the honor of furnishing porcelain for all parts of the world. Even Japan buys her fine things there.

"Living is very expensive there because everything has to be brought from outside, even the wood for the furnaces. Nevertheless, the place is an asylum for numberless poor families, employment being found there for the young and the less robust. Even the blind and the maimed can make a living by grinding colors. In ancient times, according to the *Annals,* there were only three hundred porcelain furnaces here; now there are at least three thousand."



B3. Yung-cheng Small shallow Bowl. At the Metropolitan Museum

With delightful precision, Père d'Entrecolles then describes the manufacturing process of fine porcelain.

KAOLIN AND PETUNSE

"THE *kaolin* and the *petunse* used in making porcelain, are brought down the river in small boats. *Petunse,* of which the grain is so fine, is nothing but rock pulverized, levigated, and made into small white bricks. The pulverizing of the rock is done by levers that have stone heads shod with iron. The levers are worked incessantly, either by men or by water power, and are like the tilt-hammers in paper mills. *Kaolin* requires less labor, being found in masses in deep mines, but it is to this soft clay that porcelain owes its strength. A rich Chinese merchant told me that some Europeans having purchased some *petunse* took it home and attempted to make porcelain, but failed because they had no *kaolin.* The merchant added, laughing, 'They wanted to have a body with no bones to sustain the flesh.'

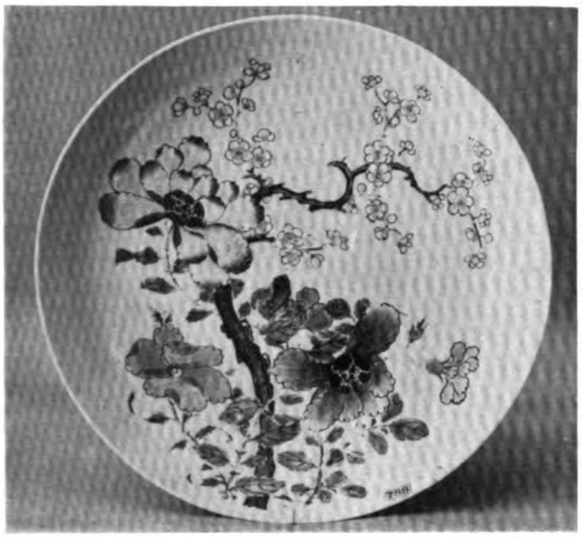
"The glaze (*oil* the Chinese call it) is brought down the river in liquid form, and owes its origin to the same kind of rock used for making *petunse,* but only to the whitest pieces and those having the greenest spots. This glaze is never used alone, but always with lime and ashes.

"The body of the finest porcelain has equal parts of *kaolin* and *petunse;* an inferior grade, four parts of *kaolin* to six parts of *petunse;* the least *kaolin* that can be used being one part to three of *petunse.* After mixing, the material is thrown into a cemented pit, and trodden and kneaded to a proper consistency. This is hard work and goes on incessantly, so that the Christians employed cannot even come to church without providing substitutes.

SHAPING THE PORCELAIN

"FROM this mixture are produced the many beautiful porcelains, some fashioned on the wheel, others made simply in moulds, and all finished with the polishing knife. When the pieces come off the wheel,

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B4. Yung-cheng Floral Bowl. At the Metropolitan Museum



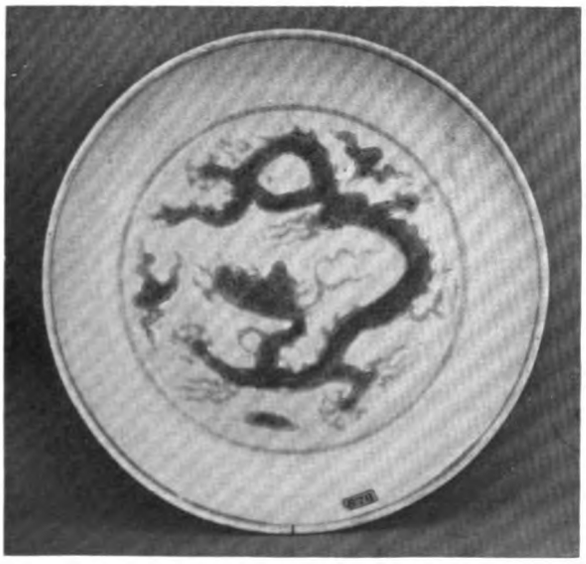
B5. Yung-cheng Plate. At the Metropolitan Museum

imperfectly shaped like the top of a hat before it has been put on a shaping mould, they are passed to a workman who presses them on a mould fixed on a wheel. The next workman polishes with a knife, especially around the rims, and makes the vessel thin enough to be transparent. Each time he scrapes, the vessel must be moistened carefully with water to keep it from breaking. The rapidity of the various operations, is surprising, and I am told that a vessel after firing has passed through the hands of seventy workmen.

"Finally the pieces come to the porcelain painters, who are to ennoble the surface with colored enamels. Their science, and indeed that of Chinese painters generally, is not based on any principles. It consists only of a certain routine, helped by a limited vein of imagination. They are ignorant of every beautiful rule of the art. Still it must be confessed that they paint flowers, animals and landscapes which are much admired. The different processes are widely distributed. One painter outlines the colored rings near the rims; another sketches the flowers that a third paints; another is for landscapes, another for birds, another for animals, etc., etc.

PICTURES PAINTED IN COLOR

"THE colors are of all sorts, although in Europe hardly anything is seen except a bright blue upon a white ground. The pieces



B6. Yung-cheng Dragon Plate. At the Metropolitan Museum



B7. Yung-cheng shallow Bowl. At the Metropolitan Museum

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B8. Yung-cheng Plate picturing Philosophers. At the Metropolitan Museum



B9. Yung-cheng Plate with Plain Center. At the Metropolitan Museum

having landscape scenes are very beautiful when no expense is spared; but the ordinary porcelain of this type is not to be compared with that painted in azure blue alone. The *Annals* say that in ancient times the people used only white porcelain, probably because the blue had not yet been discovered. After the colors have been applied, the porcelain is refired, but at the back of the furnace and below the vent, where the fire is not so active, because an intense heat would destroy the colors.

"I have heard it said in Europe, that porcelain to have its full perfection, must have been buried a long while in the ground. This is an absurdity from the Chinese point of view. They revere ancient buried pieces not because they have gained from the earth new beauty, but in proportion as the ancient beauty has been preserved.

"I have a little plate from the débris of a large factory, which I value more than the finest porcelain of a thousand years ago. It has painted on it a crucifix between the Holy Virgin and St. John." (Compare the piece illustrated on Plate A26).

DETAILS BY TANG YING

ADDITIONAL details of the process of making porcelain at Ching-te-cheng are given by



B10. Yung-cheng European Marriage Plate. At the Metropolitan Museum



B11. Yung-cheng Floral Plate. At the Metropolitan Museum

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B12. Yung-cheng Plate. At the Metropolitan Museum



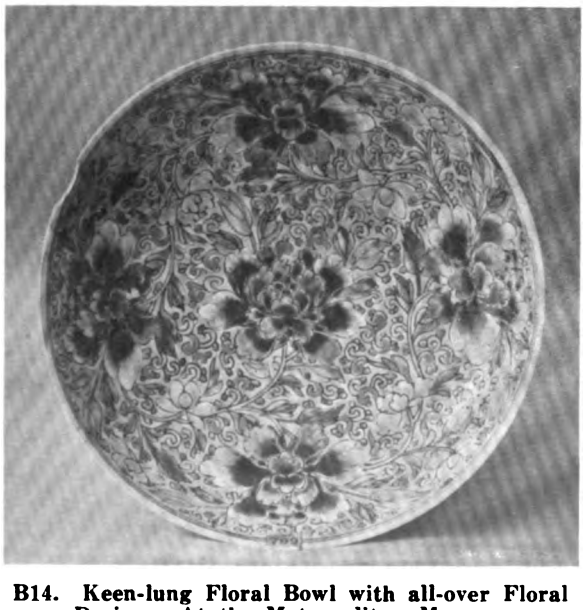
B13. Early Keen-lung large shallow Bowl. At the Metropolitan Museum

Tang Ying, who became a director of the Imperial Porcelain Factory there, in 1728, and who wrote in 1743. About the glaze he says: "The ashes for the glaze are made by burning a grey-colored limestone with phoenix-tail plants (ferns). The residue is worked thoroughly with water, and a fine *petunse* is added. The best glaze is made of 10 measures of petunse and one measure of ashes; medium glazes of 7 or 8 measures of petunse to 2 or 3 of ashes; and inferior glazes with equal parts of each, or ashes in excess.

"The unbaked porcelain must be kept scrupulously clean, as a single spot of dirt or impurity would stain or break it. Besides, the fierce blast of air and flame in the furnace would injure the soft paste. For these reasons it is necessary to use *seggars* (cylinders of coarse clay, shaped like a hat box). These seggars are fashioned over the wheel like porcelain, and when partially dried, are roughly shaped with the knife. The same clay is often used to make common earthenware bowls for the daily use of the workmen.

"The best blue, used for the painting of fine pieces in blue and white, comes from the province of Chekiang, and is a rich, uniform dark green in color. It is painted on the unbaked ware, covered with a liquid glaze, and then in the furnace transformed into a brilliant blue. If uncovered with glaze, the blue remains dark. Should the firing be too prolonged, the blue 'runs' widely over the white ground. The kind of blue called 'onion sprouts' which makes very clearly defined strokes, does not run in the fire, and must be used for the most delicate pieces.

"In the Ming dynasty under Chia-ching (1522-66), they used Mohammedan blue [a cobalt blue imported from the West, which Arabs of the tenth century under the Sung dynasty are described as bringing among other presents for the Emperor, and which had already long been used by the Arabs for the decoration of faience].



B14. Keen-lung Floral Bowl with all-over Floral Design. At the Metropolitan Museum

"After the paste has been fashioned on the wheel, and fixed by being dried, it is put into the finishing mould, and pressed down gently with the hand until regular in shape and uniform in thickness. It is then taken out and dried in the shade, so as to be finally shaped with the knife."

Tang Ying then explains at length how the enamels are used.

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PREPARING THE ENAMELS

"THE colors employed in the decoration of porcelain must be ground perfectly fine. If coarse, there will appear 'thorns' of bad color. Ten ounces of the material are put into each mortar, and ground by special workmen for a whole month before being fit to be used. The monthly wage is only three *mace* of silver and some of the men work two pestles simultaneously. Those who keep working till midnight are paid double. The aged and the very young, the lame and sick, get a living by this work.

"Porcelain colors differ from those used by painters on silk and paper, and must pass through the furnace in order to be fixed by fire. They are combined according to prescriptions tested by former workmen, which must not be varied in the slightest fraction.

"Of ancient porcelain painted in colors, that of Cheng-hua (1465-1487) ranks highest, the painting being instinct with life, and sometimes even excelling the work of artists in ordinary water colors. Not only is the artistic work superior but the colors are also more perfect. In modern times we have also the class of foreign colors *(yang-tsai)*, in which the work is highly elaborate and dazzling to the eyes.

BLUE WARE

"THE different kinds of round ware painted in blue are each numbered by hundreds and thousands, and if the painted decoration be not exactly alike, the service will be neither regular nor uniform. For this reason the men who sketch the outlines learn only how to design, and not how to paint in color; while those who fill in the colors are taught coloring and not designing, by which means the hand becomes



B15. Shallow Yung-cheng Bowl. In the Possession of the Author

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B16. Chien-lung Plate showing a Chinese Procession. At the Metropolitan Museum



B17. Chien-lung Plate showing a Chinese Procession. At the Metropolitan Museum

skilful in the one art work, *and the mind is not distracted.*

"In the reproduction of living things, it is necessary first to copy Nature; in the imitation of antiques, seeing many objects gives skill.

"Porcelain painted in colors excelled in the Ming dynasty, the majority of the patterns being derived from embroidery and brocades, three or four only out of each ten from Nature or copied from antiques. In modern porcelain, out of ten designs, you will get four of *foreign* coloring, three taken from Nature, two from antiques, one from embroidery or brocade.

"The ancient method of applying the glaze was, with a goat's hair brush to square, tall, lobed or ribbed pieces; and by dipping, to round ware. But the pieces were often too thinly or too thickly covered, and many pieces were broken. At the present day, the small round pieces are still dipped into a large jar filled with glaze, but the vases and the larger round vessels are glazed by blowing. A bamboo tube is cut one inch thick and seven inches long, and the mouth is covered with fine gauze. The glaze is then blown through the gauze from the other end of the tube. This process has to be repeated according to the size of the piece and the kind of glaze, *from three to seventeen times.* The rim around the bottom is



B18. Chien-lung Plate with Pierced Rim. At the Metropolitan Museum

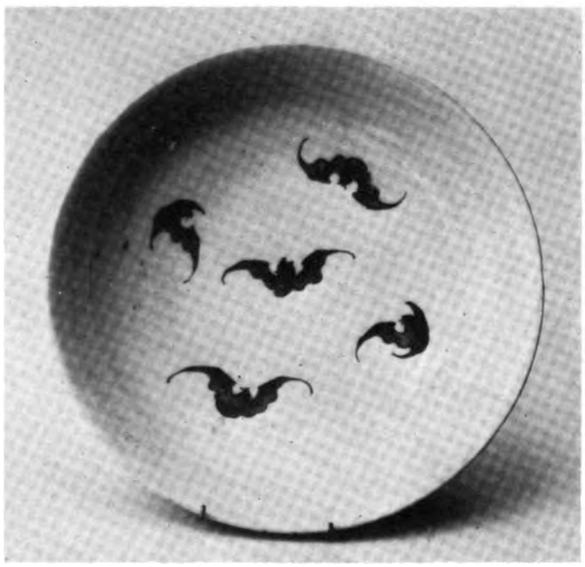


B19. Chien-lung Plate with Pierced Rim. At the Metropolitan Museum

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B20. Chien-lung Plate with Mother and Child. At the Metropolitan Museum



B21. Chien-lung shallow Bowl with Bats. At the Metropolitan Museum

usually left unglazed to show the quality of the paste.

"In polishing with the knife, a wheel is used like the ordinary potter's wheel, but with a wooden mandril in the center, of size proportioned to the size of the ware. The mandril has a round head, which is wrapped in raw silk, to protect the interior of the porcelain from injury. After the piece has been put on the mandril, the wheel is set in motion, and the porcelain pared with the knife until quite smooth both inside and out. This process is of prime importance, because upon it depends the coarseness or fineness of the finish. The last step in the operation is to cut off the handle projecting from the foot, (which is used to hold the ware during painting and glazing), and hollow out the foot.

FIRING THE PORCELAIN

"THE kiln is ten feet in diameter, and more than twenty feet long, and resembles a large water jar lying on its side. The kiln shed that protects it has a tiled roof like a house. Behind the kiln shed is the chimney, rising to a height of twenty feet. The porcelain after being glazed is packed in *seggars*, and arranged in lines in the kiln with a small space between for the passage of the flames. The fire is distinguished as front, middle, and back; the front fire, fierce; the middle fire, moderate; the back fire, gentle. After the kiln is filled, the fire is lighted, and the entrance of the kiln bricked up, except for a square hole to receive billets of firewood supplies without intermission. When the seggars have attained a silvery red color (white heat), the firing is stopped, and after the lapse of another twenty-four hours the kiln is opened. The porcelain is usually in the kiln four days, and is removed by workmen who have their hands protected by gloves made out of ten folds of cotton soaked in cold water, and their heads and backs wrapped with damp clothes. The new charge of porcelain is installed while the kiln is still hot, in order that being damp it may be dried slowly, and not cracked by the fire.



B22. Chien-lung Plate with Fish. At the Metropolitan Museum

FOREIGN COLORING

"PAINTING round ware and vases of white porcelain with designs in five colors in imitation of Western Foreigners is called 'Foreign Coloring' *(yang-tsai)*. The ar-

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B23. Chien-lung Plate in Polychrome enriched with Gold. At the Metropolitan Museum



B24. Chien-lung Plate with Elaborate Picture

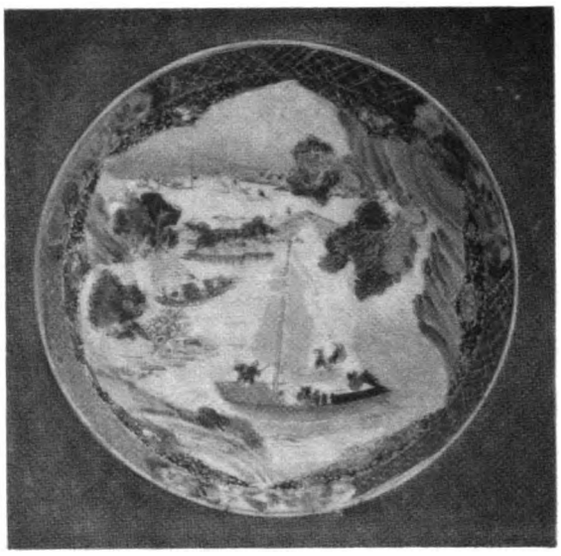


B25. Chien-lung Plate with Fishing Scene

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B26. Chien-lung Plate with Chinese Domestic Scene. At the Metropolitan Museum



B27. Chien-lung shallow Bowl with Sailboat. At the Metropolitan Museum

tists first paint upon a white slab of porcelain, which is baked to test the qualities of the colors, and length of firing required. They are gradually promoted from coarse work to fine, and acquire skill by constant practice. A clear eye, attentive mind, and exact hand, are necessary to attain excellence. The colors employed are the same as those used on cloisonné enamels on copper. [An art that the Chinese borrowed from their Western neighbors, calling it Arabian ware, or Byzantine ware]. The colors are mixed with three mediums, the first turpentine, the second liquid glue, the third pure water. The turpentine is useful for free coloring, the glue for thin washes, the water for retouching the colors in relief. In the porcelain decorated with foreign colors, it is only the coloring that is imitated, both form and design being superior.

THE MUFFLE OVEN

"AFTER the porcelain has been painted in colors, it must be baked again to make the color sink into the glaze. A different kiln is used [called in Europe the *muffle* oven], with shorter baking and less intense heat than for the first firing. The oven for the smaller pieces is open, with the porcelain placed on a revolving wheel to equalize the action of the heat. The closed stove for the larger pieces is three feet high and two and a half feet across. A charcoal fire is first lighted inside; then the porcelain is inserted, the stoker holding a circular shield to protect himself from the heat; and finally, the stove is covered with a flat slab of yellow clay and hermetically sealed for twenty-four hours.

"Complete table services of porcelain are first to be met with under the Ming dynasty, since when they have become universal. The ancients used for dining a small low table placed upon a mat; the modern high square table accommodating a large quantity of porcelain is a development of this."



B28. Chien-lung Plate with European Architecture. At the Metropolitan Museum

FAMILLE VERTE

THE most beautiful of the plates illustrated is that on Plate A12, with the rich greens and solid character of the *famille verte* of Kang-hsi. It is marked on the back with an incense stand painted in blue, which is perhaps to be regarded as the symbolic signature of the painter, although the opinion of the authorities seems to be against this interpretation. Another fine example of the *famille verte* is that on Plate A21.

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Sixteenth Century Knocker in the Mudéjar Style

THE HARDWARE ON YOUR FURNITURE

By WM. WINTHROP KENT

V. SPANISH



Mainly Gothic, but suggesting Romanesque Survival

THANKS to the introduction of Spanish styles into our early missions, of California and the great Southwest, American taste in furniture design has gradually developed some small appreciation of Spanish decoration. Unfortunately, this feeling is superficial and attempts made to adapt Spanish motifs are not wholly satisfactory —particularly when it comes to the use of Spanish metal ornament.

The reason for this is that makers and dealers have contented themselves with second-hand information, instead of going back to the original sources of Spanish Mission design, for study and inspiration.

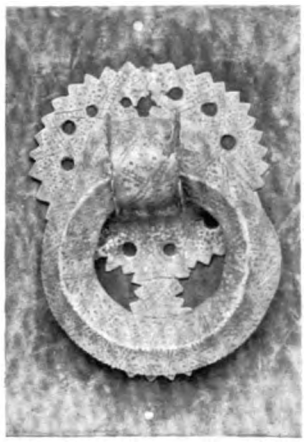
If American and Spanish design were not so dovetailed, Spanish hardware might be passed by in this series with brief mention. But the contrary is true; rapid development of the Span-American style is forcing furniture makers and dealers to become intelligent in two directions—regarding the real Spanish styles of which Spanish-Mission is an offshoot, and the American demands today which must be harmonized with the old motifs. From this fusion, a real style of furniture is developing, but it will only come on apace if the industry becomes thoroughly informed along the lines of Spanish hardware, for this stands as the distinctive decoration on all furniture of Spanish provenance.

OF MOORISH COUSINSHIP

NO COUNTRY in Europe has produced richer and more interesting metalwork than that which Moorish and Spanish craftsmen made from the period of the Moorish occupation up to the best days of the Renaissance in Spain.

The work of the Moors was singularly inspiring, although not purely work of the smith, and was followed by a blending of the Moorish with Romanesque and Gothic into what is termed Mudéjar, often very beautiful and vigorous. This came after the reconquest of Spain from the Moors.

A strong Romanesque style introduced with Romanesque art from France is in evidence preceding the Gothic and, although not long widespread or important in metalwork, was prolonged in certain parts of Spain, beyond the period of its decline in other countries.



Forerunner of Iron Knocker shown above. Great Harmony in Punch and Chisel Work on Plate and Ring



Hispano-Moresque Knocker of Polished Iron, earlier than Mudéjar

ORIENTAL GLAMOR IN METALWORK

REVIEWING in any good museum the examples of the different Spanish styles from Visigoth times to the Renaissance, it is evident that the impetus which the Moorish workmen gave to metal design and working is one of the causes, if not the greatest, of the fertility, vigor, delicacy and wide range which marks the history of Spanish art in metal. Of course, the Spanish temperament and skill in smelting and working counted for a great deal where its deep interest and romantic impulse, combined with the constant observation of the quick Spanish eye, made it possible to perpetuate, in a fascinating way, the Oriental tradition, the Oriental glamor which is always present in the best Spanish art. There is in it the dream of the Oriental, the bravery and adventurous quickness of the bull-fighter besides the knowledge of the trained man who has not

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Incised Ornament of Ring indicates Moorish Influence



Gothic Pull, with Flower Forms Crisp and Punch Dots Effective

learned his art from books.

Was there ever a good blacksmith who did not enjoy putting into even common utensils some little touch, some little twist which his imagination suggested? I doubt it. In fact, everything about the work of the forge almost compels fanciful invention; indeed, in unrestrained hands this tendency is sometimes offensively evident in too great exuberance of design, especially when realistic; yet we must not lose sight of the fact that the Spaniard had no great, or at least, widespread appreciation of the beautiful possibilities in wrought iron until he learned these from other lands, notably France and England.

SPANISH STYLES REVIVED

TODAY it may seem a waste of time to study Spanish art in metal. "Why," says a designer or dealer, "should I know what the Spaniard knew?" Simply because it is in the line of practical education. The actual style itself, aside from its purely educational value must be known by men who would be progressive in the metal and furniture trades as well as by architects and designers generally.

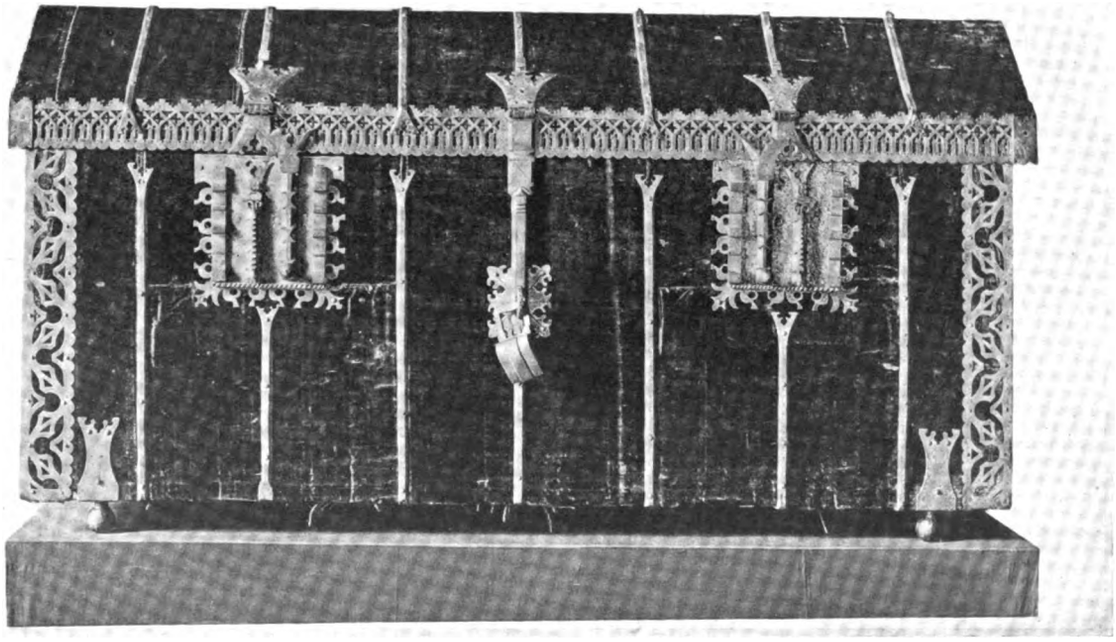
Recent years have seen Spanish architecture revived in our far Western states and the influence of this is so strong that all American architecture and the accessory arts may yet be modified by it, or at least affected so that to be ignorant of Spanish art may often not only brand a man as incompletely trained, but even lose the architect a client or the dealer a



Fantastic Contrast — Incised Detail on Pull, Repoussé Work on Plate



Stirrup Knocker, merging from Moorish to Gothic

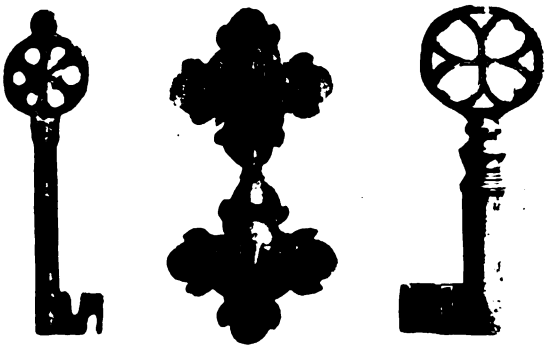


Gothic Iron Metalwork on Velvet Covered Chest of Christopher Columbus' Time

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Flamboyant Gothic Knocker of Polished Iron



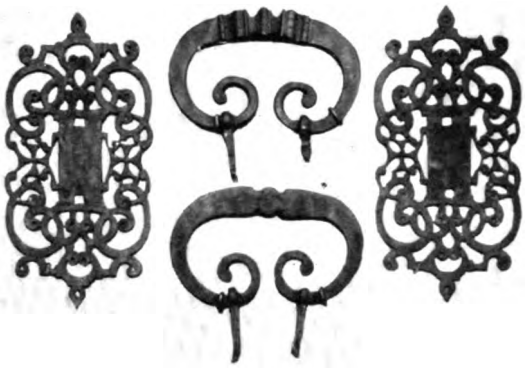
Late Gothic Key with Early Renaissance Door Pull and Key



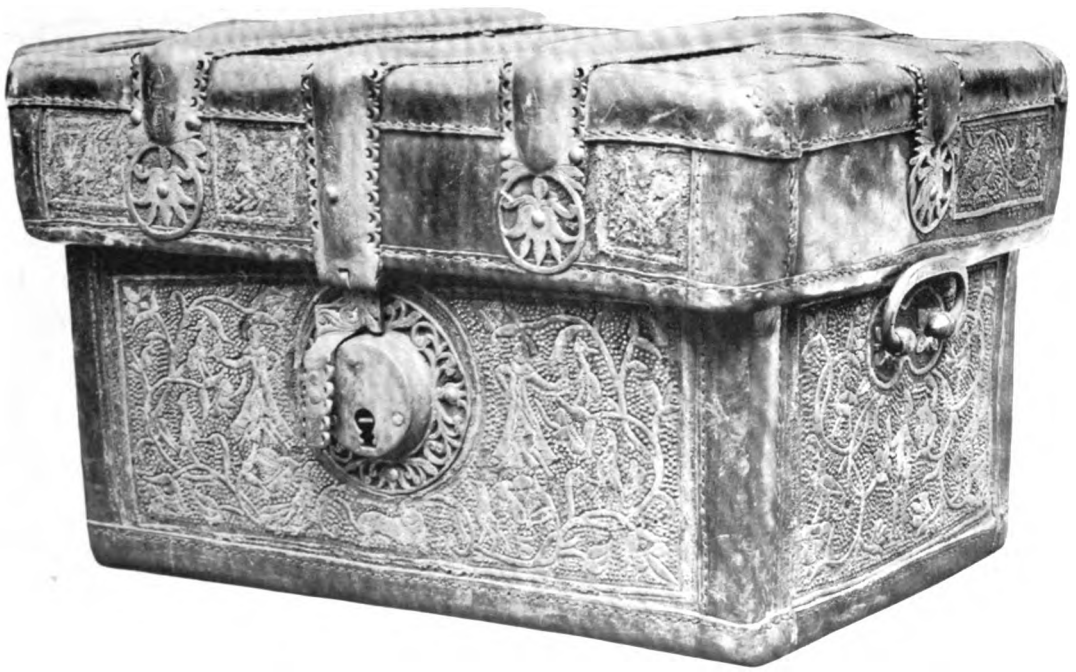
Early Renaissance Knocker, rough but vigorous and imaginative

customer. Deny it as we may, we are a people still in the process of making, like alloy in the melting, and our art is a composite art, not yet so distinct that we can call it American. Until that time comes, if ever, we must receive the best that all the nations contribute, familiarize ourselves with what has been done before and adapt the whole to modern needs and uses. It has been so and will be so in such countries as ours, ever.

Therefore, the great, the unusually inspiring work of the Spaniard should properly appeal to all students of art and even to all purely practical artisans, craftsmen, designers, makers, dealers, archi-



Handles from a Spanish Vargueño, and Two Perforated Escutcheons



Tooled Leather and Metal Box; Design of Upper Band of Ornament interrupted, possibly for Effect

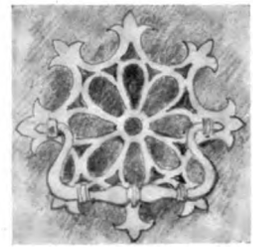
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Renaissance Key Plate



Spanish Mission Choir Book with Brass Mounts of a Simplified Vargueño Type

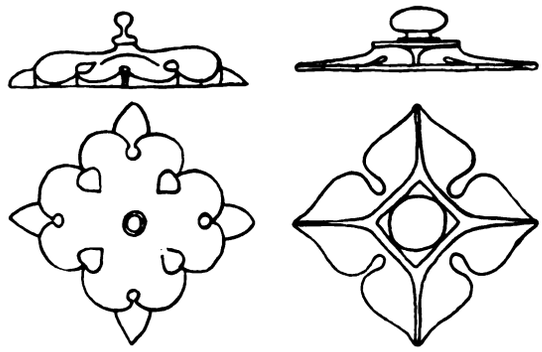


Renaissance Pull

tects and owners who would know what they are buying and why they buy it. They all will know then why it is worth designing, making, selling, buying and owning.

RENAISSANCE—THE IRON AGE

THE beauty of the Moorish and Mudéjar examples, it is therefore well to appreciate and learn to know. Both explain certain tendencies in later Spanish art, not so much in actual detail as in spirit and vigor. It is, however, in the Renaissance metal and especially in iron that the greatest glory of the Spanish smith is seen. No one with even a modicum of knowledge and enthusiasm can help admiring the superb craftsmanship as exhibited in the excellent collection of Spanish hardware at the Hispanic Museum, New York City. Such door knockers, such locks, such hinge and other hardware forms have rarely, if ever,



Spanish Nail Heads



Vargueño with Metalwork Ornament over Velvet

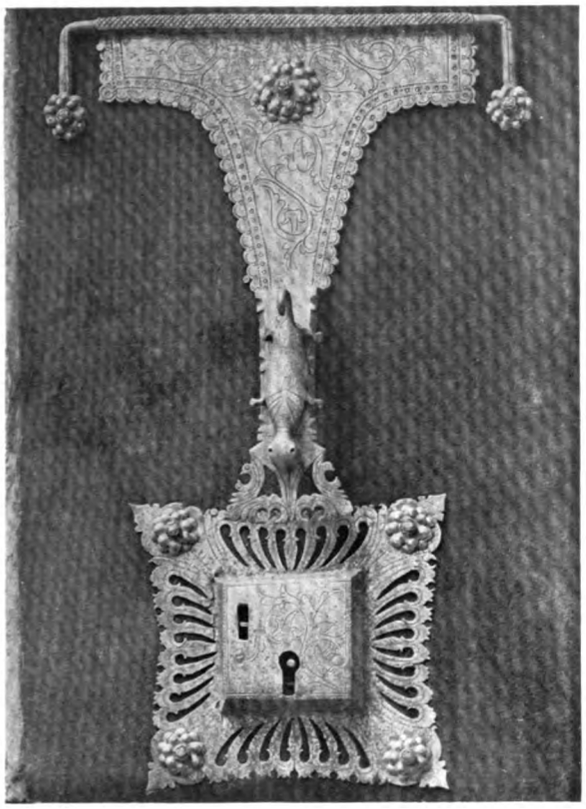


Red Velvet Chair with Brass Mounts and Finials

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been equalled in other lands. The Museum at Vich and other cities in Spain reveal similar treasures, but for the man who perforce must study in America, the Hispanic Museum of New York furnishes a rare treat, a great opportunity.

The feeling, the vigor, the decision, the romance of handicraft reaches in this and similar Spanish collections a very high plane of expression. One almost forgets that the medium is iron, it might



Seventeenth Century Mudéjar Lockplate of great Beauty in perforated, raised and incised Effect; the Bosses are of superimposed Pieces

be gold or silver or brass and yet it could not be more beautiful in the working. The appreciative student in his enthusiasm does not think or care what the medium is for such a result. He grasps it as a successful interpretation of human thought, a translation which the ages can read.

SPAN-AMERICAN FURNITURE

IF ONE owns a house of Spanish character in Arizona, New Mexico or California, it will not do to have French or English cabinet hardware on the old and new Spanish furniture. This is a trite remark apparently, but so rapidly does wealth outrun education that many Americans who suddenly become rich need just such advice given them to steer clear of incongruous surroundings at home. If owners need this, how much more do makers and dealers need to be



Part of Brazier, with Metal Mounts particularly adapted to the Carved Motives

informed in order to protect and advise the man who means well, but does not know what to buy when he is buying.

DECORATING THE VARGUENO

UPON the lock and the hasp of the vargueño or secretary-chest on legs, made at first chiefly in the town of Vargas, the Spaniard expended great thought and workmanship. He covered much of its surface with metal perforated in elaborate patterns and secured its angles and

(Concluded on Page 30 of the Advertising Section)



Seventeenth Century Chair reflecting Italian and Oriental Influence

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NEW YORK CITY

DAUGHTER OF THE AGES

Fourth Article of the Survey of the Home Furnishing Industry

By WILLIAM G. WATROUS

EVOLVING A NEW YORK HOME

PAT MURPHY, emigrating from the old sod to the land whose streets are paved with gold, rises from the labor of ditch digging through his natural qualities of leadership, and soon becomes a cog in the political machine.

Tony Pizzeto finds increasing prosperity by way of the push cart, fruit stand and candy palace. Levinsky, beginning with the purchase and sale of discarded apparel, treads the tangled mazes of trade into ultimate affluence. Dobson Smith becomes clerk in a Wall-Street house, and eventually a power in the district where wealth is made between sunrise and sunset.

From the very beginning there are different modes and standards of living for each of these newcomers that are to add their power to the great American composite. The first home may mean for some of them a bed on the floor of a crowded room; at the best a tenement boarding house, or a back hall bed room. Living means only shelter and sustenance, with such simple amusements as presents itself economically.



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Contrasts—The Old City Hall of Colonial Dignity, backed by the New Municipal Building, a Skyscraper

Then, as maintenance appears to be an assured fact, each takes unto himself a helpmeet; if this customary step has not already been taken. Progeny appears with gratifying regularity, while relative prosperity, combined with natural thrift, enables the transplanted units to advance along the pleasant path of material progress. Indications of success come in logical order. First, is better and more food. Then come clothes, and finally, better lodgings; ultimately bringing improved accessories to the home.

Ignorance, poverty and serfdom of any kind are complete enemies to home idealism. Envy, imitation and egotism are the surest promoters of better homes in a material sense; but education and refinement are the final needs that provide standards of fineness.

OUTLETS FOR WEALTH

WEALTH, accumulating more rapidly than culture, tends to ostentation and elaboration quite naturally; and "trade"—an opportunist—busies itself to flatter and serve uncouth wealth as a means of stimulating and advancing its own welfare. Thus a market is provided for over-elaborate merchandise of which there is much, and which clearly is made to supply such trade and to represent lavish expenditure rather than art and good taste.

Everyone, at some period in his existence, indulges in the pleasant mental hazard of owning a million dollars, if it should happen to come. Imaginary wealth, like the possibility of becoming President of the nation, is something that may be anticipated. When the million is actually attained, there is as much

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Broadway and Canal Street, Downtown New York; the older Wholesale Section

doubt about *how* it can be used as is the case when the disposal of large sums is purely a diversion for the mind.

Clothing, traveling and amusement cannot fill the gap, nor satisfactorily absorb large income. Hence, wealth necessarily finds outlet through the architect, landscape gardener, interior decorator and painter. Wealth, therefore, becomes patron of the arts in America; exactly as it has been patron of the arts since civilization emerged from elemental conditions. If it proves itself a wise patron, American industry will flourish for the good of all.

SERVES EVERY NATION UNDER THE SUN

NEW YORK is the typical American city, and, in addition, is typically cosmopolitan; accepting, controlling and assimilating the children of every clime as they are deposited at its portals. New York has been producing wealth for three centuries; not only accumulating for itself, but for every other section of America—in some form. Trades and stores have developed to specialize in serving each one of these numerous divisions of the human family.

Manufacture has likewise become specialized for the same reason. In the previous chapter, we referred to the highly developed establishments that cater to the needs of wealth exclusively. There is no room for doubt that these trades have a high economic value in the betterment of home making. First, they require and provide profitable occupation for those who have made lifelong study of applied art, and who are thus enabled to carry out ideals in the plenishing of homes and institutions.

CATERING TO OPULENCE

IF THIS business of ultra interior decoration were carried out, on purely ideal and highly artistic lines, its effect would be beyond calculation in general benefit. Unfortunately, the low



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Brooklyn Bridge, with other Massive East River Bridges, links Brooklyn with Lower Manhattan

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level of good taste and lack of educative refinement, so often found in conjunction with new made wealth, act as restrictions, and at the same time offer opportunity for exploitation of a purely commercial kind. Wealth demands bizarre display and elaborate show of its good fortune, and at these places wealth is given what it *asks* for, with no questions asked, except that of financial rating.



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West near Chambers Street, Shipping Center for Foreign and Domestic Goods, with Bonded Warehouses and Steamship Piers along the Wharf

In speaking of wealth as a generic term, there should be a clear distinction between that newly made, and that which, through long possession and association with culture, has come to represent actual ideals in home refinement. It is related of one of the oldest families in New York City, bearing a name that has been a household synonym of affluence for generations, that it confines its buying of furniture and furnishings to Colonial types, such as fine hook rugs and individual pieces of artistic value, old or new. Indeed, this is the custom of families of *culture*, regardless of wealth; and one that sets the finer standards of good taste in home plenishment, that would be well to follow more generally than is now the case.

These ultra purveyors referred to may be termed "stores of expediency," prepared to please the ignorant who lack in good taste, and who therefore gladly pay for ornamental overloading by contact with specialists. In fairness to such dealers, it must be said that their work along these lines has been a *result of demand* for ultra expression of Opulence. They have done well in a way, but they have not built on the solid foundation of good taste.



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Attorney Street, the East Side, jammed with cartloads of home furnishing and other merchandise, for the vast Immigrant Trade

CRY FOR BETTER HOME STANDARDS

ONE of the best known authorities on the subject of home furnishings among the exclusive Fifth Avenue group of stores, was asked "What would teach people better standards for homes?" There is a world of fundamental truth in his answer — well worth the thought and consideration of every retailer, everywhere. Here it is— "Begin with the children." Teaching refinement begins at birth; and the child brought up under favorable conditions in a modest home, will evidence greater refinement than those reared in the homes of millionaires where vulgar display is the rule.

This opinion, agreeing with that of foremost economists, again suggests the importance of teaching home arts and standards in the public schools, as a means of reaching the children of the foreign-born particularly, and all those who lack normal means of acquiring information and knowledge of this kind. If this result is to be accomplished, the matter must be *taken* to the people by direct teaching, and not be left to mere chance of voluntary interest. Theoretically, the solution would lie almost entirely with the retailer, and does; but unfortunately, in this case, the retailer considers himself merely a vendor of merchandise —and not a mentor of living conditions of his customers. In other words—while the retailer *could* train his salesforce to give constructive help to all customers — he argues in effect that it would not pay to sell better design or quality than would naturally be demanded for ordinary needs.

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Union Square, beginning of the Textile District

This comment does not take into account those stores that have developed such cooperation and service in catering to a better class of people than is first referred to; or to those that make "service" primary, and merchandise supplementary.

The fact remains that the entire industry would benefit materially if the lower grade stores would accept such responsibility as is suggested; not to speak of the great aggregate benefit to the common folk who make up the trade. There is evidence that some stores are awakening to their possibilities, but the majority still sleep.

PHILANTHROPIC ENTERPRISES

UNDER any conditions of living, outside of Utopia, there will be always a vast number of people who have no interest whatever in homes, beyond the elemental regard for their families, and the bare problems of living.

In such cases, education must begin with the children and fortunately, the city of New York has many philanthropic enterprises that strongly, if slowly, influence living and home conditions. Foremost among these institutions is the Metropolitan Museum of Art, which one many find on "free days," thronged with thousands that include the sons and daughters of European peasant emigrants; and sometimes even the parents themselves. The Brooklyn Museum offers similar advantages and the Cooper Union teaches many branches of decorative art.

It is immensely satisfactory that such institutions exist; but the fact remains that these serve only those who have become *interested* in such subjects. There remain tens of thousands who cannot be reached in this manner, through lack of initial interest. These are the ones who might readily be interested by combined effort of the retail trade.

PATRON CITY TO ART

IF ONE thinks on such matters, it is clearly evident that social conditions as they exist through the development of centuries is the only logical status that will bring about continued improvement. Accumulated wealth is necessary before art may be recognized and patronized.

New York City's beautiful churches with their splendid mural decorations and architectural impressiveness, could not exist except under such conditions, nor could there be developed the tremendous trade that carries prosperity to those whose living depends upon finding a market for their effort.



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Fifth Avenue and Fourteenth Street, looking North; Textile Worker's Section Proper

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NEW YORK CITY, DAUGHTER OF THE AGES

Manhattan should not be considered as New York City; for a very great number who are part and parcel of its business life, have their homes along the reaches of the Hudson River, on Long Island, or in New Jersey. Successful New Yorkers live largely away from the city itself; and this urban wealth has accordingly created notable residential suburbs and private estates that are noted the world over among travelled people.

It has been generally believed that English country homes were superior in most respects, to the best to be found in America. It is doubtful whether this is true today, due to the fact that clever American architects have adapted the best in English, Italian and French architecture, either in the pure forms or in even more attractive combinations.



Bush Terminal Sales Building, on Forty-second Street near Broadway, and the Retail Shopping Throngs

Only recently an English authority on architecture made the public statement that the architecture of Fifth Avenue is superior to that of correspondingly important thoroughfares in London.

Through the influence of public work, and the convictions of continental travelers, America has long felt its inferiority in these matters, and has failed to grasp the self-evident truth that its wealth and material progress, combined with educational factors, has placed the United States at least on a par with the homes and architecture of Europe.

New York City and its residential tributaries unquestionably represent the highest type in such development; and the foundation of all this is accumulated wealth, without which it could not have been accomplished. It is eminently fair therefore, to credit New York City with such leadership as trade and art developments justify.



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Fifth Avenue and Forty-second Street, Retail Shopping Center

THE GREAT CLEARING HOUSE

IT IS no exaggeration to term it the nerve center of American business; and not surprising that every section of America, regardless of local size or prejudice, turns most naturally to the Metropolis for inspiration and guidance, both in matters of trade and art.

Yet it is worthy of note that what New York says or does or buys is not always a criterion of what other cities or sections may say or do or buy.

In a less degree today than in years past, the Metropolis stands as a pattern after which America cuts and trims to suit its local conditions. This imitation may be said to exist in social matters, to a certain extent; much as London influences the British Empire and Paris dictates to France and other countries.

In New York City, centers the vast manufacturing interests of the Seacoast, and especially so in all varieties of textiles. Notwithstanding that manufacturing processes themselves are carried on in smaller cities and towns, New York is the great "clearing house," as it is a point of entry and outgo for imports and exports.

It is given unquestioned prominence in the home furnishing field because of its prominence as a textile market; but also because of its immense residential impor-

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tance, jobbing leadership, and the strong influence exerted in the industry by its retailing and manufacturing interests. One must go primarily to New York for the textiles used in the home furnishing industry, for rugs, carpets and draperies—textiles good, bad and mediocre, imported or domestic.



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Times Square, Center of Theatrical Life

ONE PHASE OF FURNITURE INDUSTRY

QUANTITY and quality production centers largely in the Mid-west; a fact quite generally known. Chicago is credited with being the largest production center; with Grand Rapids the acknowledged city specializing in furniture ranging from the highest grade to the moderate priced. Jamestown, N. Y., and Rockford, Ill., are large producing communities; but New York differs from these manufacturing centers in the sense that its manufacture of furniture and home making accessories is comprised of a large number of establishments, specializing in some particular branch or branches of the industry, with relatively small production.

During the present period, it has been an easy matter for importers to purchase all kinds of art treasures from the poverty stricken homes of Europe and even from the treasures of European governments themselves. It is quite natural, indeed, that New York City should *hold* the artisans of Europe as they arrive, and to profitably employ them in the arts and crafts with which they are familiar. As a natural result, woodworking and metalworking in particular, have become important small industries; and one of the outgrowths of this artistic advantage is the marked development of "special order" and "reproduction" houses.

In the field of furniture making, one of the most interesting features is the work of these manufacturers specializing in reproductions of fine modern and antique pieces. From a purely practical and utilitarian standpoint, it must be claimed that most work of this description is equal in every respect to the originals from which they are copied.

SPECIAL ORDER BUSINESS

TO THOSE not acquainted with the *modus operandi* of this phase of the industry, it may be interesting to know how this work is carried on.

European buyers are constantly gathering acquisitions picked up here and there in Europe. These are shipped to the various factories so represented. Some of this material is never utilized. It becomes a question whether a given design is suited to the American market. Many of the original pieces reach this country in quite dilapidated condition and in most cases are restored after arrival. Those which pass the acid test of suitability are copied faithfully in design, hardware, carving and finish; the only exception being made in the covering material. Occasionally, this is copied also if the proper textile is available; but, as a rule, the modern fabrics of the best grades are utilized.

Because of the prevailing craze for antiques, particularly among wealthy patrons, frequently encouraged or abetted by interior decorators, this reproduction of the antique is carried to the extent that through dexterity in finishing, the copy is given the appearance of age, carrying even the dents and bruises that any piece of furniture will acquire through generations of daily use. Hardware and glass is either copied also by American factories and utilized in these pieces; or if necessary, the desired items used in construction are imported to make each piece authentic and correct.

It may also be noted that there is much importing of fine frames brought from England and France, as these unfinished pieces may be produced abroad and be laid down in New York, duty paid, cheaper than they can be fabricated equally well in this country.

In such manner are reproduced the choicest patterns of the masters of many centuries; and

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there is no question that this offers a most valuable addition to available matter for the home, much of it coming within the scope of reasonable price.

There should be a clear distinction marked between reproduction of this kind, which is strictly and authentically of a period style, and what may be termed the period style of *commerce*.

Latter-day design among the better manufacturers is a modern *adaptation* of various periods, and is seldom shown in faithful detail, following the patterns used.



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Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street

To a very great extent these special reproductions are marketed through interior decorators and stores catering to the most select and discriminating custom.

There is no question whatever, that this newly developed business, comparatively speaking, is a direct benefit to the industry and to the home itself.

Clever imitation of the antique makes it possible for unscrupulous dealers to handle such merchandise under misrepresentation. It is probable that the number of retailers doing this sort of thing would be negligible; and for the most part such merchandise is sold for exactly what it is—its value being no less, unless it be in the point of sentiment. In this manner is perpetuated the pure woodworking art of many periods, and it must be admitted that the making of furniture as well as the creation of finer homes, has advanced almost immeasurably since the adoption of period styles in manufacture. Honestly made reproductions are desirable.



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Park Avenue Plaza, lined on either Side by New York's Most Exclusive Apartment Houses

MECCA OF PROFESSIONAL DECORATORS

AS New York has the greatest aggregate purchasing power of any city and attracts to itself retail trade from neighboring states and, in fact, to some extent from all over America, it is not surprising that one finds here a broad development of professional service in architecture, landscape gardening and interior decoration. Theoretically, the architect should know interior decorating and the decorator should know architecture. This combination has been made more of within the last few years, much in the same sense that it was combined by early English architects; but somewhat separated in America until it became apparent that the best results must be attained by a blending and cooperation of the two great arts of home making.

The profession of interior decoration has been carried to unusual length in the Metropolis. Here and there within the popular shopping section, are institutions large and small, most of them carrying extensive lines of furniture, floor coverings, draperies and similar accessories. Foremost among these in point of general reputation are such houses as Sloan, Alavoin, Baumgarten, Dodds, and others that specialize in decorative service and carry the merchandise necessary. Other concerns, such as the New York Galleries and the Hampton Shops, carry similar merchandise, but cater directly to the consumer and to interior decorators who do not carry stock. Still another factor in the service of home decoration is the individual who secures contracts, prepares sketches and buys the merchandise specially for the contract in hand.

In some cases, the interior decorator of this kind charges a flat fee for the service, or earns a commission from the purchase of the material. The work of these individual decorators is largely of a neighborhood or sectional character, one client recommending to another some satisfactory expert.

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DEPARTMENT STORE BUREAUS

WITH so many professionals of this kind in the field it is naturally that there should be keen competition for contract work and that all of these concerns must employ some form of advertising. Because of this activity, it follows that more people are interested in the possibility of expert cooperation in this specialty. Therefore, there are relatively more homes in New York City well developed in the matter of good taste than is the case in other centers.

Not to be ignored in this classification, is the work of department stores carrying home furnishing goods. In nearly every instance these large establishments have well developed departments or bureaus, that secure a large portion of this business.

To some considerable proportion at least, the importance of New York City as a center of the home furnishing industry, is ascribable to the work of interior decorators. It may be said that New York is a training ground for this profession and one finds here and there in other large cities men who are developing important businesses who have had their training in this metropolitan field. It is a profession that attracts women to an unusual extent and some very excellent work is now being done by women who have become locally prominent in this direction.

A JOBBING CENTER PAR EXCELLENCE

IT HAS been previously stated that New York is first of all a trading center. It is a city of offices; the nerve ganglia representing almost numberless manufacturing industries at home and abroad.

It is the jobbing center par excellence. Its advantages in shipping are pronounced; but above all, it is a great headquarters where customers are received; where orders are taken and sent out to the factories here, there and everywhere; from whence shipments are made direct. You buy your rugs in New York City and they are shipped from Philadelphia or some other important carpet center.



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A Suburban Mansion of the Older Type

One would naturally suppose that San Francisco or Los Angeles, being nearest to the Orient, would lead in the importations of Oriental merchandise.

ORIENTAL TRADE

YET, notwithstanding that New York is 3,000 miles farther East, American trade appears to do its buying of Oriental goods in the Metropolis. The decorative arts of Nippon and Cathay—are distinctive in execution and lend themselves cordially to the uses of household adornment. In spite of the long carry, they may still be landed in New York, sold to jobbers, resold to retailers and finally to consumers, at a relatively economical price.

There are perhaps a half-dozen prominent wholesale houses in New York City that are distributive points for all America; the aggregate business done, mounting into very large figures. Most of these houses have the Scotch canniness that impels them to open their doors to the individual buyer.

American capital and American selling genius is involved in this branch of the industry. One finds most of these establishments in lower New York; and down on Mott Street, in the heart of Chinatown, where well trained Celestials sleepily pursue their daily rice-earning activities during the daylight hours, and set the stage of "Wicked Chinatown" for the gullible sightseers, one finds a typical importing and wholesale house where suave English speaking Chinese serve the extensive trade that visits its quaint interior showrooms.

This Oriental phase of the trade is fast becoming more important, and it is interesting to note also that the merchandise now offered is of a superior character to that so commonly found in years not so very far past.

ALLADIN'S PALACES

NEW YORK, like a vast kaleidoscope, is changing constantly in the sense of material progress. New made wealth requires unusual service in keeping with its varying degrees of pros-

(Concluded on Page 32 of the Advertising Section)

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"660,000 Walked on it— It Looks as Good as New"

FOR every progressive merchant who would offer his most particular customers a rug that provides a beautiful setting for furniture and at the same time renders lasting service, the letter below will be of unusual interest. It was written by J. Barnett Napier, Business Secretary of the Ottumwa, Iowa, Y. M. C. A. He says:

"I equipped the Rosiclare Y. M. C. A., Rosiclare, Illinois, with Klearflax Linen Rugs in November 1917. The rugs were walked over every day by an average of 600 people, about 660,000 entering our building in three years. In May 1920, we enlarged our building and during this operation we missed one of our 6 x 9 Klearflax Rugs. Two months later, in moving lime and cement out of a basement that was so damp that it caused the lime to slack and some of the cement to set, the Klearflax Rug was found on the ground, put there by some laborers. I had the rug hung on a line, turned the hose on it, and then aired it in the sun. It was replaced in the ladies' parlor, where it is today, looking as good as new."

Klearflax
REG. U.S. PAT. OFF.
LINEN RUGS & CARPETING
GUARANTEED ALL LINEN

Time and again Klearflax Linen Rugs, made of pure linen, have proved their almost incredible powers of endurance. However abused, Klearflax properly cleaned and repaired are ready to give renewed years of service. And their restful beauty is as enduring as the sturdy linen of which they are made.

The moderate cost of Klearflax will surprise you. Write for quotations.

Klearflax Linen Rug Company

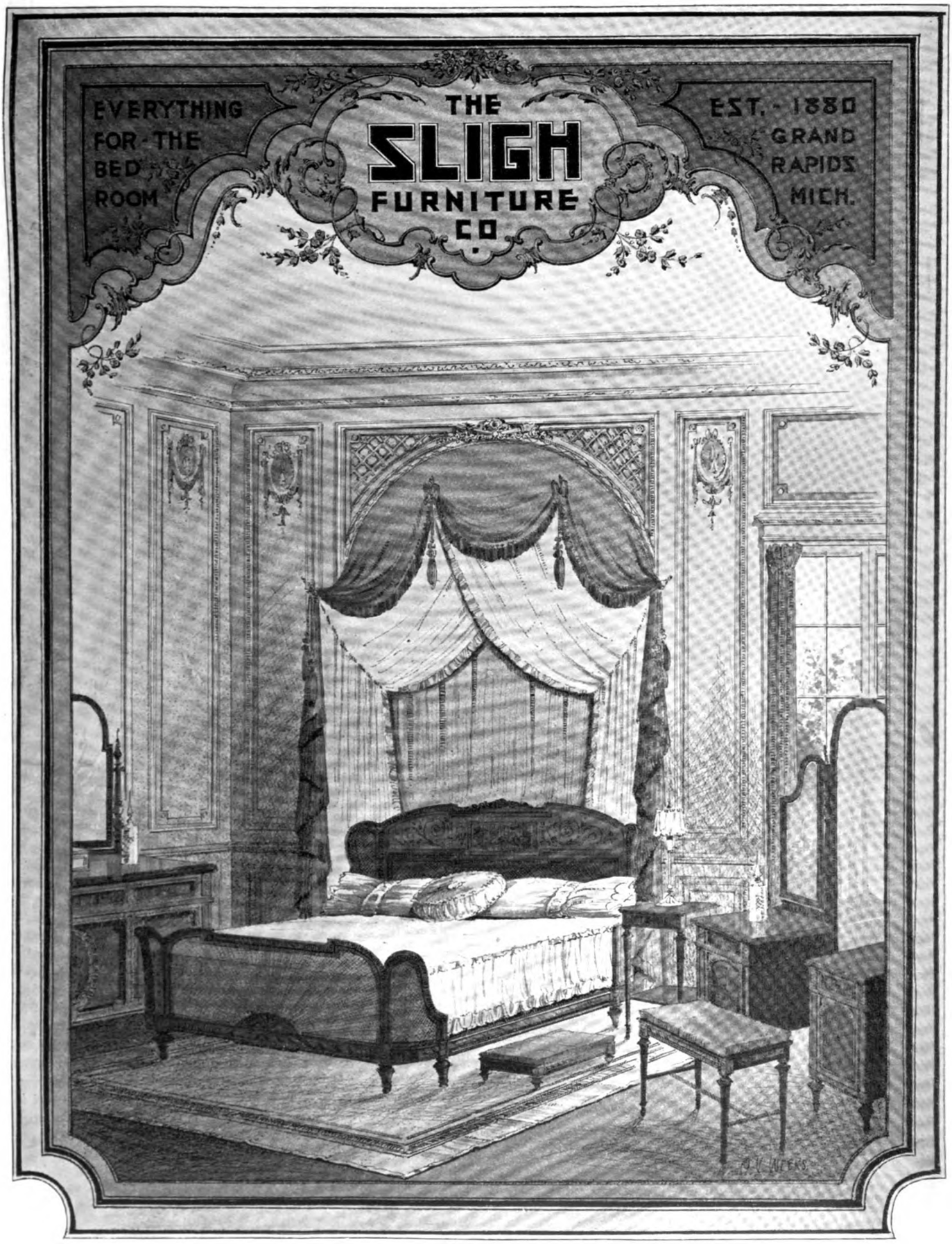
MILLS AT
DULUTH, MINNESOTA

NEW YORK OFFICE: 212 FIFTH AVENUE

CHICAGO OFFICE: Lytton Building

BOSTON OFFICE: Little Building

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WANTS

CLASSIFIED ADVERTISING RATES: Three cents a word for first insertion; two cents a word for each subsequent insertion of same matter. Minimum charge, $1.00. *Remittance must accompany copy.*

A Business Bureau

FOR

DECORATORS, DESIGNERS, CRAFTSMEN AND SKILLED ARTISANS

WANTED—A salesman who is accustomed to the better kind of furniture. Address, The Buschman Hubbard Company, Cleveland, Ohio.

WANTED—Parlor Furniture salesman for a line of medium and high-grade upholstered furniture. Address, Desk 129. care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

SALES ORGANIZATION open for manufacturers lines. Territory metropolitan New York and adjacent Jersey. Address, Box 11, care of GOOD FURNITURE MAGAZINE, 1162 Marbridge Bldg., New York.

FURNITURE DESIGNING, interior decorating, detailing, water color, ink sketching. Grand Rapids, New York, European experience. James J. Hardie, 18 Vernon Place, Sherwood Park, Yonkers, N. Y.

EXPERIENCED ENGLISH DESIGNER, trained in the principal London Decorative Studios, is free to prepare schemes of English period interior decoration and furniture, in pencil, pen and ink, or color. Address to "Designer," care of John Tiranti & Co., Maple Street, London, W. I., England.

WANTED—Decorative Salesman. A thoroughly experienced man capable of making suggestions for first class interior furnishings, such as draperies, furniture coverings, rugs, furniture, etc., to work both in the city and on the road. All applications will be confidential. Address, The John Shillito Company, Cincinnati, Ohio.

WANTED—Salesmen to represent the best, wideawake Lace Curtain and Drapery Piece-goods line. On commission only. All territories open for next year. Prefer men experienced in the drapery line with a good following in the trade. No others need apply. Address, Desk 126, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

AN EXPERIENCED EXECUTIVE, DESIGNER AND SALESMAN on high-grade decorations and furnishings is open for position with decorator in State of Ohio, catering to first class clientele. Thoroughly trained in cabinet work, furniture, draperies, rugs, paintings, etc. Highest references as to ability and integrity. Address, Desk 113, care of GOOD FURNITURE MAGAZINE, 1160 Marbridge Building, New York.

BUYER AND MANAGER, age thirty-three, married six years, present establishment one of oldest and finest department stores in middle west. Ability for artistic and practical business. Experienced in fine furniture, pictures, art objects, decorative architecture. Desire affiliation above capacity with progressive house catering to select clientele. Qualifications and recommendations furnished by present employer. Address, Desk 15, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

An exceptional business opportunity: An old established concern, who have done only high class decorations and furnishings, in a large Southwestern city, and who have recently enlarged their business to include retail department, require the services of an experienced man who really knows the business in all of its branches and one who has executive ability; a man who has proven a success, to act as assistant to the proprietor. To the man who can successfully fill this position an opportunity will be given to acquire an interest, but we are not seeking capital; want sound common sense and knowledge of the business. The closest investigation will be given and required. Address, Desk 13, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

A SUCCESSFUL DESIGNER of bed room and dining room furniture will be open for a couple of lines after January first. Address, Desk 122, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

BUSINESS PARTNER wanted in one of the oldest and best Interior Decorating and Furnishing houses in Detroit. Address, Desk 123, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

WANTED—A high-grade superintendent, one who is capable of handling a large force of men and turning out production on high class case goods. Address, Desk 14, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

ENGLISH ART MAGAZINES: Connoisseur, Studio, Architectural Review. Any two specimen copies mailed free for $1.00. Complete years or sets supplied. Subscriptions taken for any European periodicals. John Tiranti Co., Maple Street, London, W. I., England.

FOREMAN to take charge of 35 men in mill and machine room, in New York City factory, making high-grade furniture. Only first class man accustomed to quantity production need apply. State references, age and salary desired. Address, Desk 16, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

EXPERIENCED FURNITURE SALESMAN, accustomed to best trade, well versed in draperies and decorative work, would like to hear from a growing concern where there is an opening for a live salesman and one who knows his business. Address Active, Desk 10, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

THE PRUFROCK-LITTON COMPANY of St. Louis, Missouri, desires an experienced salesman of high-grade upholstered furniture for the Central, Southern and Pacific Coast States. Good reference and experience. Can commence at our Grand Rapids exhibit in January. Prefer man who is well acquainted with large furniture trade.

A well known commission firm established for more than ten years, covering the Metropolitan as well as New York State, Pennsylvania, New England, are open for a bed room, a dining room and a living room line (not upholstered furniture) of cheap or medium grade. Address, Desk X150, GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

Nashville Chamber of Commerce wishes to correspond with responsible parties relative to establishment of plant to manufacture kitchen furniture, including cabinets, cupboards, tables, chairs, etc. Unique opportunity in virgin field. Very attractive proposition can be made to right parties. Address, W. R. Manier, Sr., Secretary, Nashville, Tenn.

FURNITURE SALESMAN to sell baby carriages as a side line. Profitable commissions. Good well made reliable line. Good opportunity for travelling salesmen regularly canvassing territory calling on trade in Minnesota, Iowa, Dakotas, Nebraska, Kansas and states south of Missouri and Ohio rivers. For particulars write Meinecke Manufacturing Company, Milwaukee, Wis.

DESIGNERS—Manufacturers in the market for new designs for cretonnes and upholstery goods will find our organization of designers, the most capable that money can procure, at their disposal. We are continually showing new novelties in both foreign and domestic designs and are in position to deliver work on short notice. G. M. Fauser, 373 Fourth Ave., New York, London and Paris.

SALES MANAGER. We manufacture metal beds and springs, and have for many years. We want a manager of sales, preferably one acquainted with the furniture trade, territory and conditions east of the Mississippi river.

A good position is open to one who is sound as a man, and who knows how to sell and how to instruct others. Anyone can sell by cutting prices and we want the other kind.

A knowledge of beds is of less importance than a knowledge of sound selling methods. Address, Beds, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

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The list of exhibitors, complete to date, is offered to the buyers of the country, as a forceful argument in favor attending and patronizing the Chicago Exhibit. The latest and best in goods and prices will be at the Chicago Exhibit. You will not have a chance, during the entire year 1922, to buy as wisely and economically as at the Chicago Exhibit, Morrison Hotel, February 6th to 18th. Make your plans now to attend.

EXHIBITORS

Art Lamp Mfg. Co.
American Clay Products Co.
Lazarus & Rosenfeld
Imperial Glass Company
Geo. Borgfeldt & Co.
New Martinsville Glass Mfg. Co.
Lewis H. Simpson & Co.
Koscherak Bros.
Rowland & Marsellus
United States Glass Co.
Edwin M. Knowles China Co.
The Knowles, Taylor & Knowles Co.
Economy Tumbler Co.
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Homer Laughlin China Co.
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Wheeling Decorating Co.
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THE RADIATOR AS A PIECE OF FURNITURE

By WM. LAUREL HARRIS

(Concluded from Page 20 of the Editorial Section)

while the front and ends are perforated by ingenious methods that offer free circulation for the air without destroying the character of the period design. The woodwork of these pieces is protected by insulation and zinc linings, from injury through overheating.

The manufacturers of radiators who are producing these decorated screens, have developed a series of standard measurements so that the householder can order just what he wants with confidence and assurance.

IN BUSINESS HOUSES

BANKS and other types of business establishments have offered heating experts unusual opportunities to make notable advances in beauty for heaters, as well as to create agreeable and efficient arrangements that preserve a proper temperature in the interior throughout the winter season.

The Lobby of the Bush Terminal on Forty-second Street, New York, is an excellent example of this type of effort. The radiators are all concealed within two rows of handsome benches. Gothic benches are, as we see, excellent covers for radiators, but they are only appropriate in Gothic buildings.

Radiators may be covered with a wood or ceramic screen, as shown in Figure 7, the corner of the American Encaustic Tiling Company. Here, the color harmony of the tile grill looks extremely well in relation to the ceramic frame about the windows and the tile pattern on the floor. This type of radiator concealment promises to lend itself to many various uses, both in the business house and in certain types of home interiors.



6. Front View of Radiator Benches in Lobby of Bush Terminal Building, New York.



7. Wood and Tile Bench screening Radiator in Display Room of a Tile Manufacturing Concern.

WHAT THE FUTURE HOLDS

THE practical expression of style and beauty, now apparent in the better class of heating arrangements, give promise of far greater decorative achievements in the near future.

For decades the omnipresent thought of a cast iron heater paralized the inventive faculties of customers, retailers and manufacturers alike. The stoves and radiators in our homes seemed far beyond the pale of all decorative effort.

But times have changed and designers of heating appliances are beginning to learn that taste and judgment may be just as valuable in their shops as in the furniture manufactories or the textile mills.

It is always a sign of progression when interest turns toward the beautifying of a utilitarian object. In the case of radiator development, a doubly useful as well as beautiful object may be developed.

Radiator men are feeling their way to success, and it sounds only logical that they should try to evolve a radiator that is allied to the furniture in the room in which it stands. It is to be hoped that their efforts will come on apace for there is such feeling among home makers nowadays for the adorned radiator; and the feeling will surely be satisfied somehow—if not in the acceptance of a useful furniture type of cover, mayhap in some fussy, purely ornamental and less beneficial fashion.

What the future holds for the radiator cannot be determined, but certainly it is progressing in desirability, judging by the interesting group of radiator covers for home or business house, shown on this and preceding pages.

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THE HARDWARE ON YOUR FURNITURE

By WM. WINTHROP KENT

(Concluded from Page 40 of the Editorial Section)

joints with the same. There is no piece of furniture more distinctly Spanish than this. Its metal ornamentation is imitatively used on the vellum and wood covers of the ancient choir-books, still preserved in the churches and missions, or vice-versa, the patterns on the book corners may have suggested the more elaborate ones of the *varqueño*. Where the Moor used inlay on a chest, the Spaniard of the Renaissance used metal when he developed it into this secretary with a flap front which drops down on to side supports strengthening it for writing or other desk purposes.



Carved Walnut Lavabo of Baroque Influence, with Metal Ornament

EXTENSIVE USE OF METAL ORNAMENT

UPON doors, chests, tables and drawers, and also on books of the Renaissance, the most elaborate small hardware is used often in such a way as to suggest its Oriental inspiration or at least cousinship with Moorish design. Nail heads and bosses, as a Moorish method of decorating and protecting woodwork, are profusely employed on doors in varied and excellent design all through Spanish art periods. Knockers were wrought with chiselled surface patterns, lock-plates were cut with decorative outlines, while keys, the Renaissance ones being usually made by apprentices, did not excel the Italian and French.

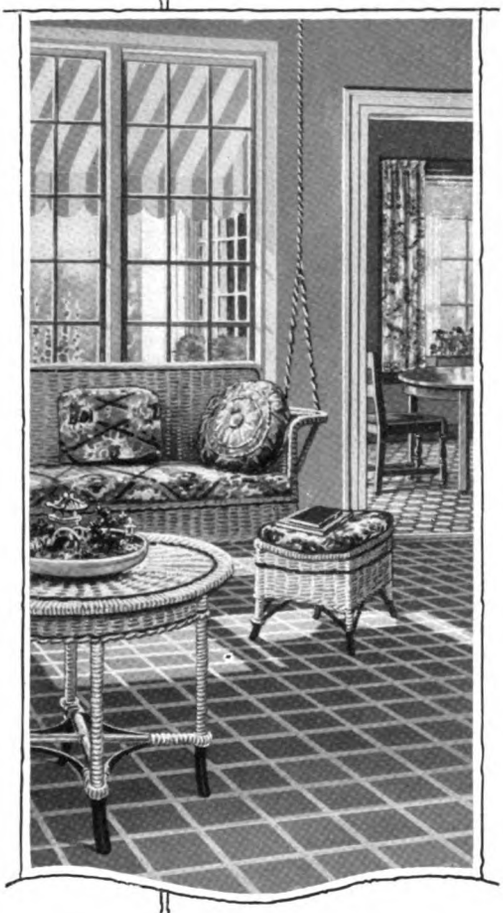
Of books on Spanish metalwork, including hardware, there is nothing better than "*Spanish Ironwork*" by Byne and Stapley, published in 1915 by the Hispanic Society of America, 156th Street, New York City.



A Span-American Interior showing Modern Adaptation of old Spanish Metal Design

Note: Illustrations of Spanish Hardware appearing on previous pages are from the author's private collection, with valuable additions from the collections of Alexander McMillan Welch, John H. Hutaff, Don Domingo de las Barcenas, Don Juan Lafora, Hispanic Museum, Pennsylvania Museum and School of Industrial Art, Robinson & Farr.

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These Armstrong Inset Tile Designs are exceptionally effective when used with borders of plain linoleum, of which the newest development is black.

Where a Floor May Be Decorative

THE decorative qualities of floors are too often ignored. In a sun porch, for example, the floor should be a distinct decorative feature. A floor of Inset Tile Linoleum, bright hangings, and wicker furniture will make the most unprepossessing sun porch blossom like a rose. These inset tiles come in a variety of rich, virile colors which are harmonious enough for a sun porch, without being unduly obtrusive.

¶ Of course, much of the value of linoleum floors depends on how they are installed and how they are cared for. To insure the maximum of wear and to present a faultless appearance, a linoleum floor should be firmly cemented down over a lining of deadening felt, which has itself been all-over pasted to the wood or concrete underfloor. A thorough waxing, followed by a regular polishing, endows such a floor with a lovely sheen, without making it slippery. Such linoleum floors are permanent. They are easily cleaned and kept clean. The wealth of color and design in which Armstrong's Linoleum is made gives the decorator unlimited scope.

¶ "The Art of Home Furnishing and Decoration," written by Mr. Frank Alvah Parsons, sets forth in a delightful way the underlying principles of interior decoration, especially in its relation to linoleum floors. It will be sent on the receipt of twenty cents.

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NEW YORK CITY
DAUGHTER OF THE AGES

By WILLIAM G. WATROUS

(Concluded from Page 48 of the Editorial Section)

perity. There are stages of progress where it is no longer dignified to buy one's own household fitments. Friends who are slightly in advance in accumulation of money had already employed interior decorators to embellish their homes with costly furniture, rugs, pictures, lamps and hangings, so what more natural than that these same friends should be consulted and flattered by asking them to recommend a concern fully capable of undertaking the creation of another interior that will fitly reflect the new financial status and help the tedious climb up the long social ladder.

Thus recommendation of one family to another provides the formidable phalanx of interior decorating concerns and individuals with a clientele that waxes greater year by year. In this connection it may be worth while to consider an anachronism—American people of ample means purchase household furnishings such as may be found in the palaces of royalty and mansions of nobility. In Europe, these articles have been gathered together over long periods of time, and adorn the stately halls that have likewise taken centuries to build. The American *nouveau riche* orders a mansion built from approved plans; and furnished in the same manner. Behold: within a brief time the order has been executed, and an Alladin's palace has been reared as a monument to success.

WHERE ELABORATE SHOW ROOMS COUNT

BUT success does not always express itself in stately mansions. More often it satisfies its ambitions with a splendid apartment on Riverside Drive. But the furnishings must be quite as ornate, magnificent and resplendent as any that might grace a palace or a country seat. Hence, we trace the cause and effect of much incongruity that is a phase of American taste, recognized as a distinct trade classification, and abundantly provided for. Massive or elaborate furniture, much overcarved, frequently over-decorated in color, and likely to be out of all proportion to the space occupied, is combined with rich silks, satins and velvets in modern versions of mediaeval luxury. From a trade standpoint, all this tendency is splendid for business, and deserves every possible encouragement from trade itself.

Therefore the astute decorator has long since discovered the meaning and value of choice phrasing, impressive illustration, ultra exclusive "atmosphere" and elaborated show rooms, and such publicity as is necessary to keep the trade name before possible patrons; to establish and maintain profitable *prestige*. Comparatively little advertising is found necessary among the exclusives. Emulation and imitation induced by social rivalry serves the purpose very well.

CATERING TO THE DISCRIMINATE

STORES requiring greater volume of business, or departmentizing, utilize the newspapers to some extent, with direct sales effort in the form of letters or booklets. In the better department stores there are efficient bureaus that afford professional decorating service and cooperation to customers. In notable contrast to the type of wealthy patrons referred to are those families of stable wealth that have long since reached the pinnacle of social preferment.

Generations of wealth and subsequent culture, which is inclusive of social standing, accustom people to things artistic, including home furnishings. They learn to discriminate between the good and the bad; and it is therefore a well known fact that the wealthiest New York families show preference for the fine types of furniture and furnishings, rather than the elaborated ones. Gothamites know their New York and where good things may be found. It is noteworthy that here and there one finds an individual in business, not conducted alone for purely commercial reasons, but because of love for traditions and art. The Lyons Antique Shop in 5th Avenue might be cited as an example a store where choice antiques may be found. Such shops, relatively obscure, are patronized by the best class of private collectors, museums and others interested in authentic antiques; especially of Colonial derivation.

TEXTILES AND CERAMICS

NEW YORK likewise is the acknowledged center of the great floor covering industries, representing carpets and rugs, both domestic and foreign. In upper New York and Eastern Pennsylvania are the great carpet and domestic rug mills; and New York also is the main entry point for imported fabrics and textiles of all kinds.

Here center also the vast selling interests for the great mills that produce draperies of silk, lace and wool, as well as the numberless cotton and linen products. Also one finds here the main distribution point for ceramics, such as the old Wedgewood concern, for instance.

This *resume* of New York as a trading center of vast importance in the home furnishing industry, after all touches only upon the main features; with the thought that its importance and great influence should be recognized in this survey; and in addition that we should establish its relation in business to other important sections as we progress.

The next article to appear in February, will deal with the Atlantic States and cities outside of the metropolis.

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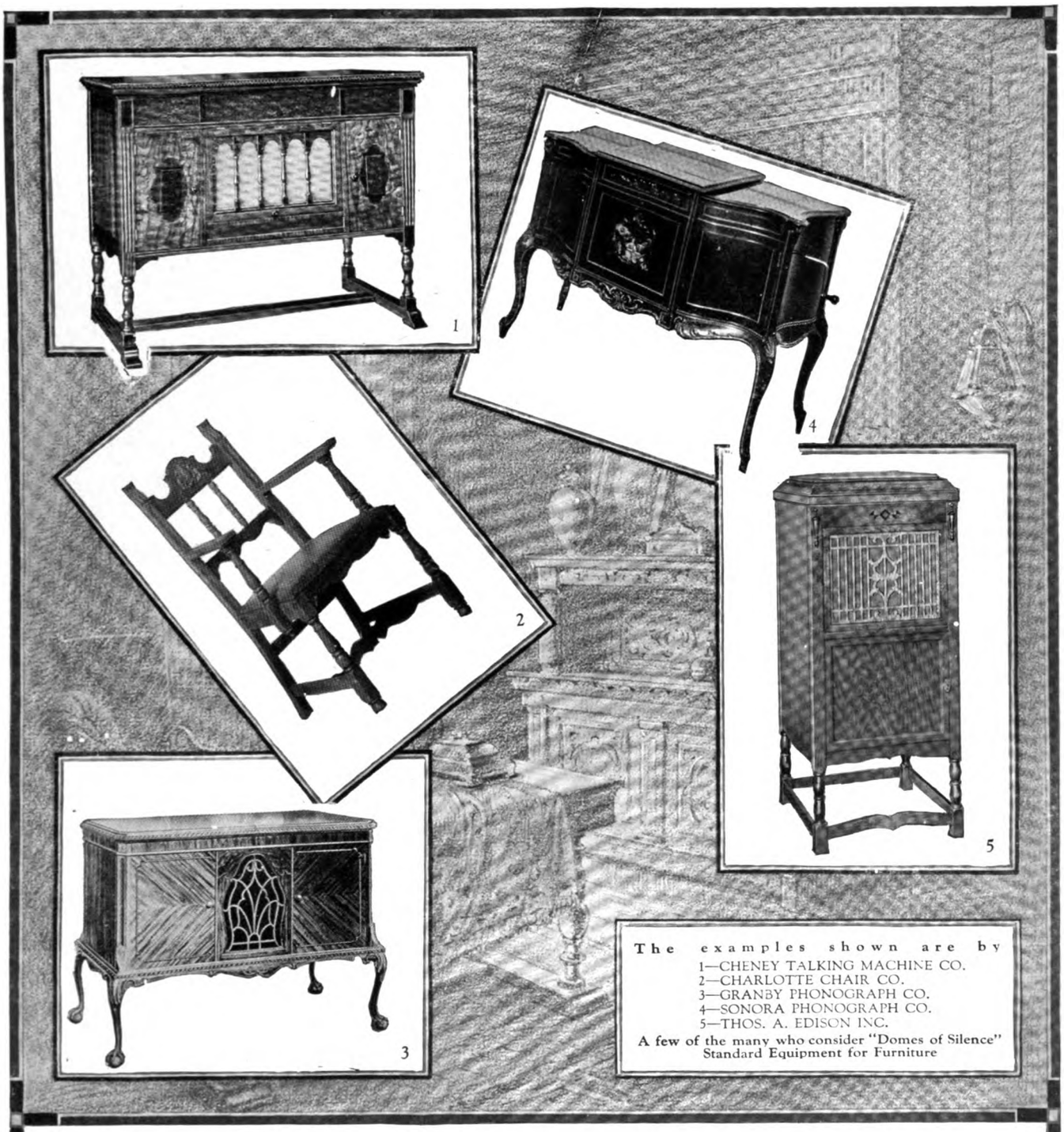


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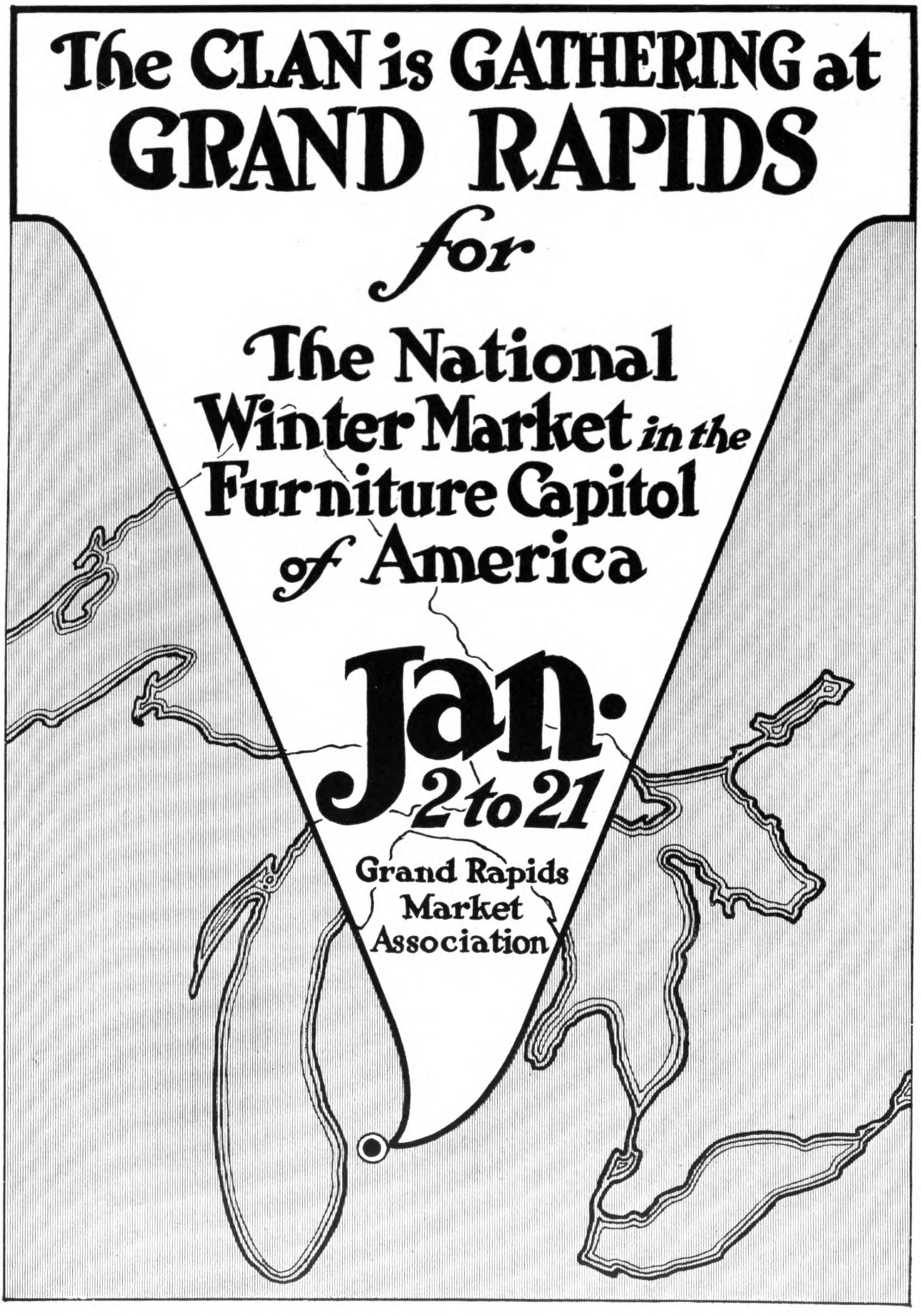
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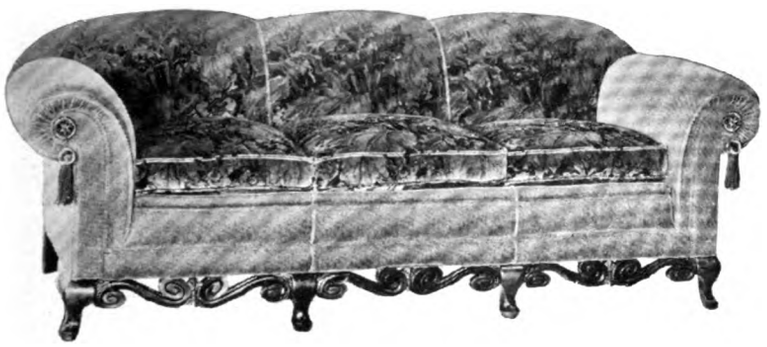
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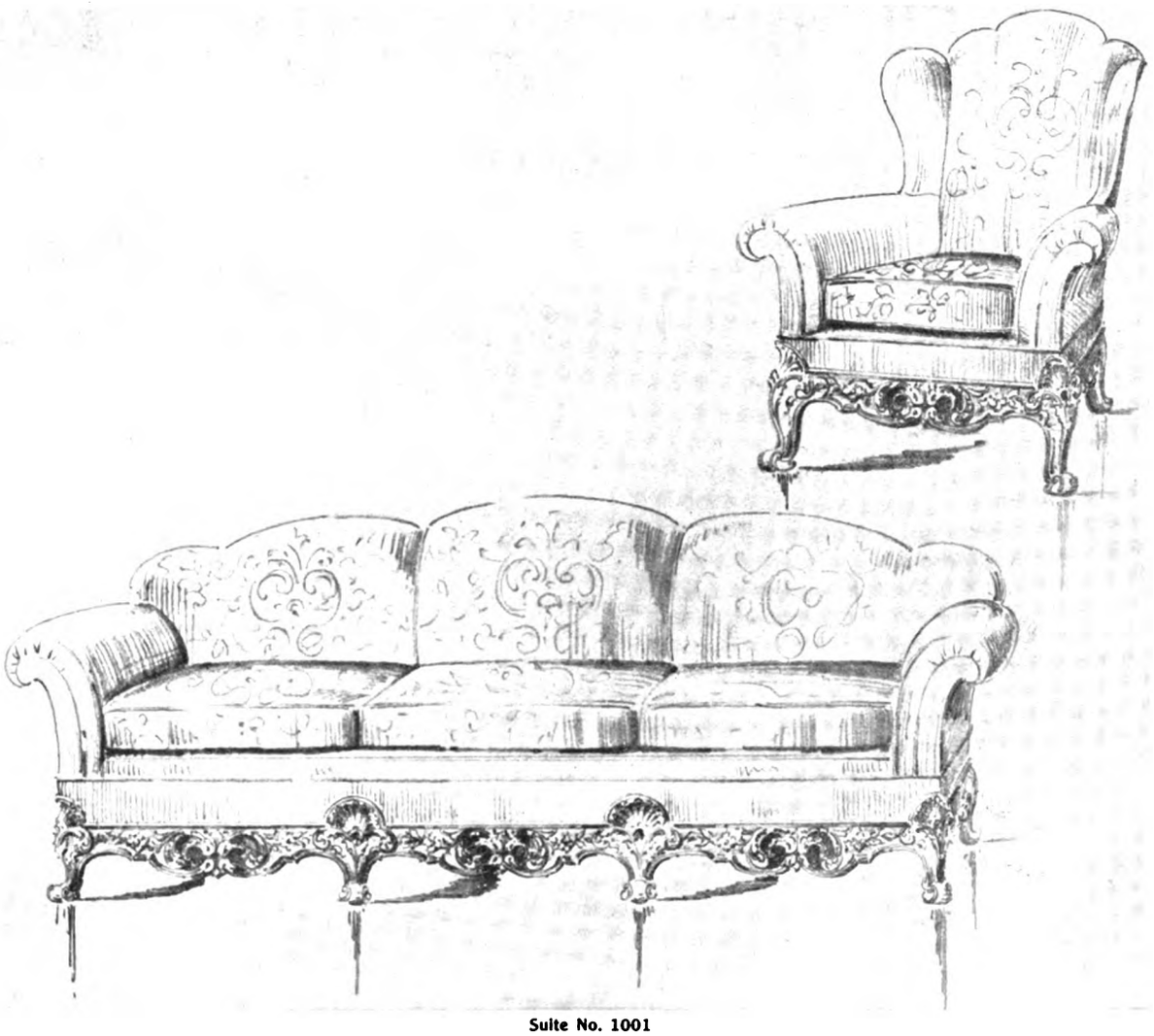
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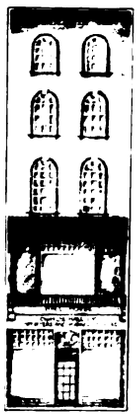
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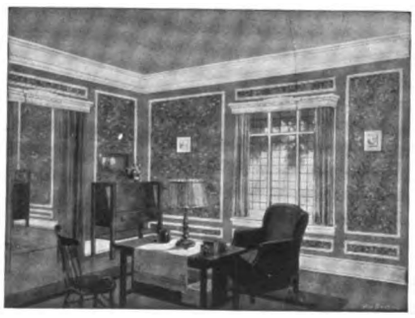
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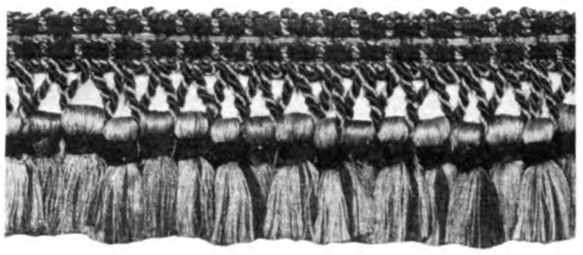
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A Furniture Tassel Fringe that has enjoyed unusual popularity—only one of many hundreds of styles.

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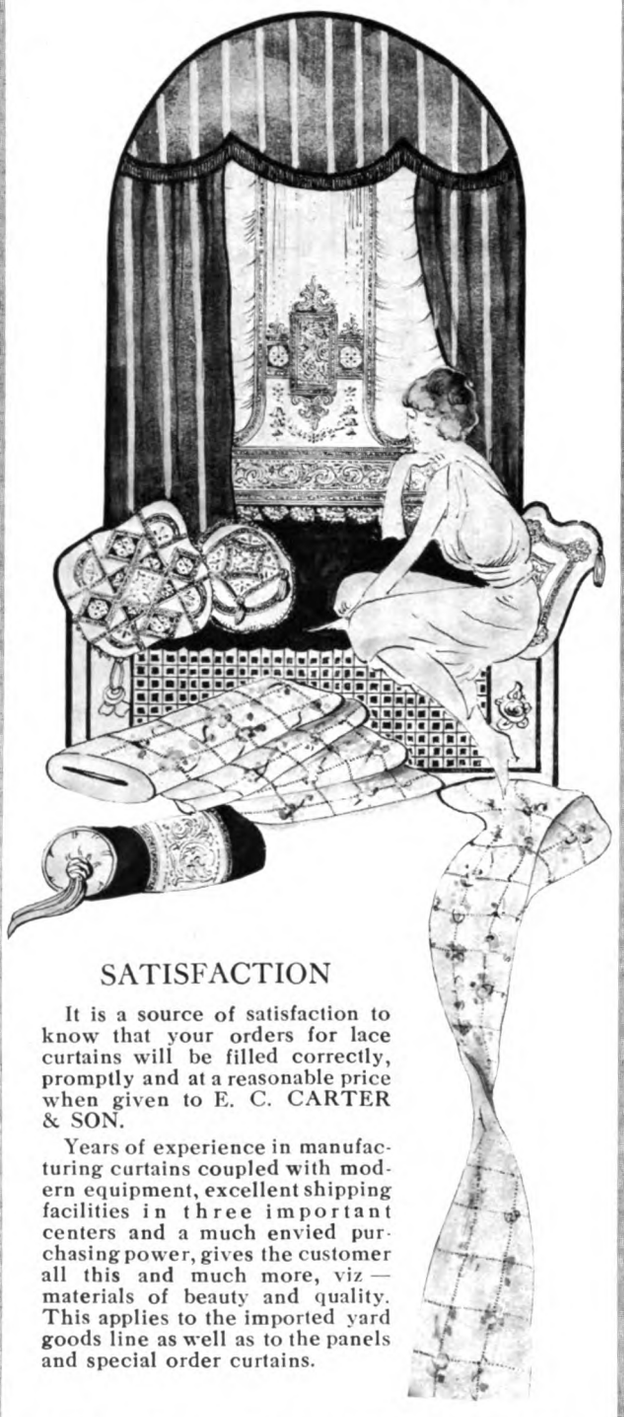
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Importers, Designers and Makers

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420 Boylston St.	Liberty Building Broad and Chestnut St.	Fine Arts Building 410 So. Michigan Ave.	180 New Montgomery St. Furniture Exchange Bldg

SPECIAL ORDER LACEWORK



SATISFACTION

It is a source of satisfaction to know that your orders for lace curtains will be filled correctly, promptly and at a reasonable price when given to E. C. CARTER & SON.

Years of experience in manufacturing curtains coupled with modern equipment, excellent shipping facilities in three important centers and a much envied purchasing power, gives the customer all this and much more, viz — materials of beauty and quality. This applies to the imported yard goods line as well as to the panels and special order curtains.

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PRODUCERS · OF · EXCLUSIVE · DECORATIVE · FABRICS

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South West Corner of 31st Street
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F. SCHUMACHER & CO.

60 WEST 40th STREET
NEW YORK

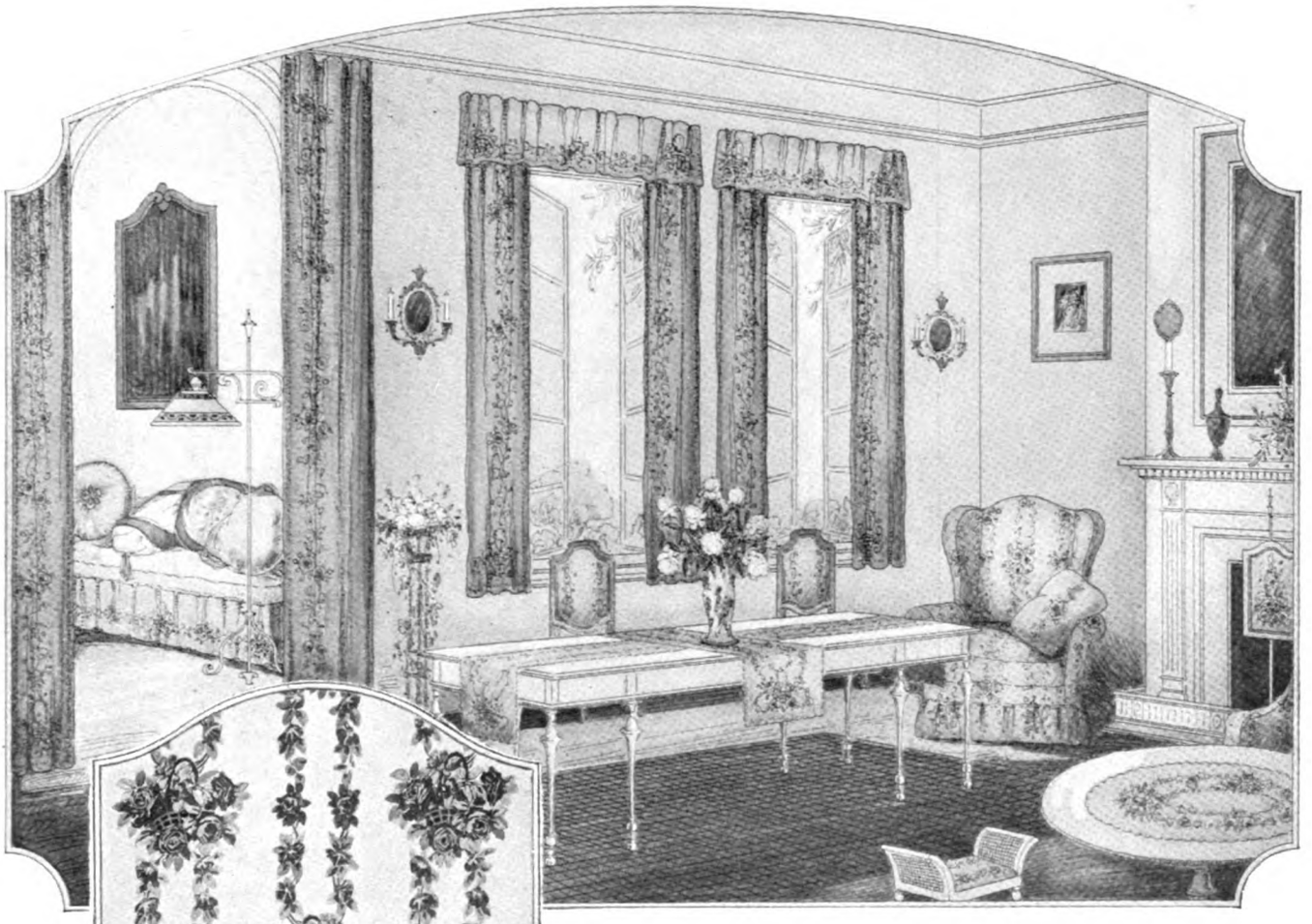
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MANUFACTURERS AND JOBBERS
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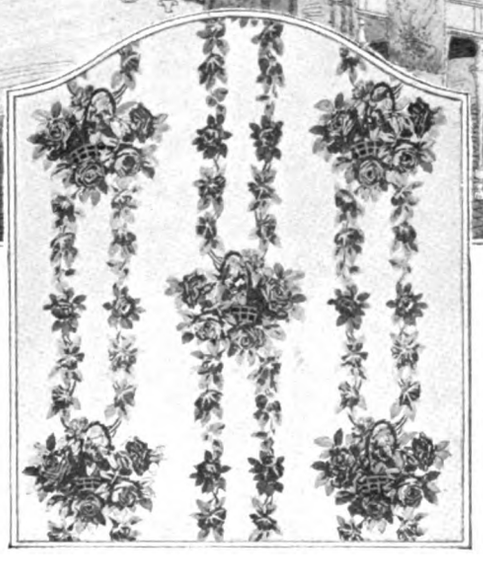
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CHICAGO
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Rose Basket Design in Derryvale Genuine Irish Linen

SIMPLICITY and good taste are expressed in this interior decorated with Derryvale Genuine Irish Linen, hand-printed in the Rose Basket Design .... Dutch curtains with valance, portieres, couch cover, and scarf and centerpiece with buttonholed edges—quite ready for immediate use—are obtainable; material in matching design by the yard provides extra decoration if desired.

Genuine Irish Linen, with its superior long wearing qualities, has been hand-printed in dainty, refreshing colours by the special Derryvale process. Although Derryvale Genuine Irish Linen is of unusually substantial texture, yet it drapes softly and gracefully.

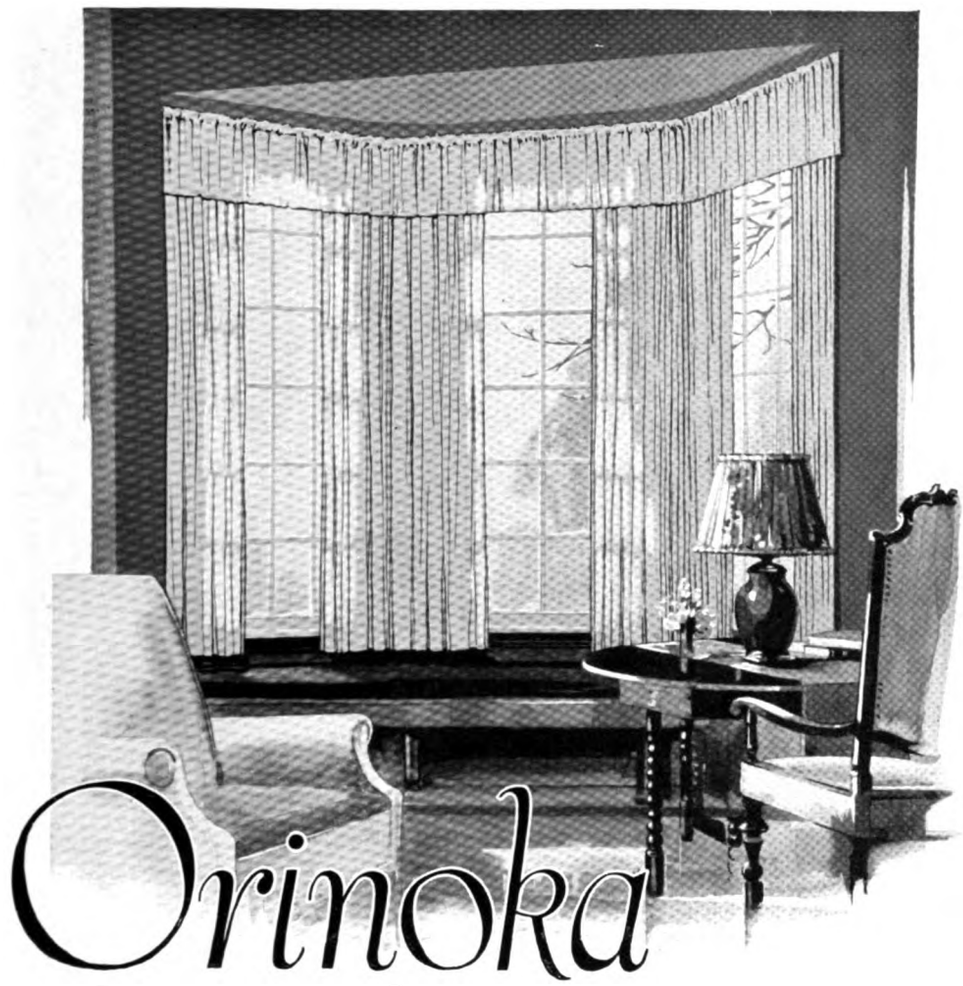
This linen comes from the Derryvale Mills in Ireland, and the supply is practically inexhaustible. The colouring is done in this country by skilled artisans. A variety of designs may be seen at the New York showroom.

DERRYVALE LINEN COMPANY, Inc.
Twenty-three East Twenty-second Street, New York City

If it's "Derryvale" it's "Irish Linen"

(Wholesale only)

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Orinoka

GUARANTEED SUNFAST
DRAPERIES & UPHOLSTERIES

GUARANTEE

"These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price."

THE Orinoka line is rich in exquisite examples of the weaver's art—period designs copied and colored from rare old fabrics as well as modern adaptations suitable for the newest decorative schemes.

For a number of years we have emphasized, through the leading women's and suburban publications of national circulation, the great difference between so-called "sunfast" and Orinoka Guaranteed Sunfast Draperies. We are doing it again this season using advertisements similar to the above.

Our New Booklet "Color Harmony in Window Draperies," will be mailed to dealers upon request.

THE ORINOKA MILLS

215 Fourth Avenue, New York City

PHILADELPHIA
1010 Commonwealth Trust Building

SAN FRANCISCO
519 Commercial Building

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1608 Heyworth Building

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STANDISH MILLS
ART DRAPERY FABRICS

A new pattern "Athens"
in the Standish Mills line of

KESWICK PRINTS

Hand-Blocked Effects

Keswick Prints—the latest addition to the wide assortment of Standish Mills Art Drapery Fabrics—have all the rich beauty of coloring, the charm of design and the unusual weight generally associated only with the most expensive genuine hand-blocked prints.

The new, soft finish on Keswick Prints is obtained by a special, exclusive process orginated by Elms & Sellon.

Keswick Prints may be obtained in a variety of attractive patterns—of which "Athens" is but one. They are 36 inches wide and can be retailed at a moderate price. May we send you samples?

ELMS & SELLON—*Standish Mills*
906 Broadway
New York

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C. WEINBERG & CO. W. J. ROSENBERG CO.

UPHOLSTERY and DRAPERY TRIMMINGS

TASSELS, EDGINGS, CORDS, FRINGES

The FURNITURE MANUFACTURER will find in the unusually large variety of our stock, every requirement anticipated.

We specialize in matching any desired color and producing any pattern or material in Upholstery or Drapery Trimming.

CONSOLIDATED TRIMMING CO.

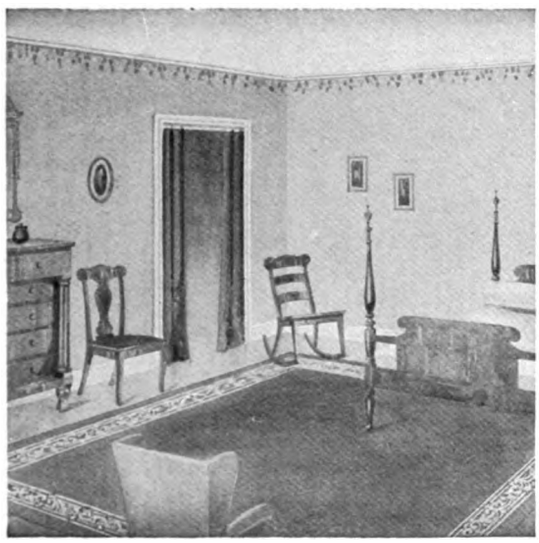
W. J. ROSENBERG, President.

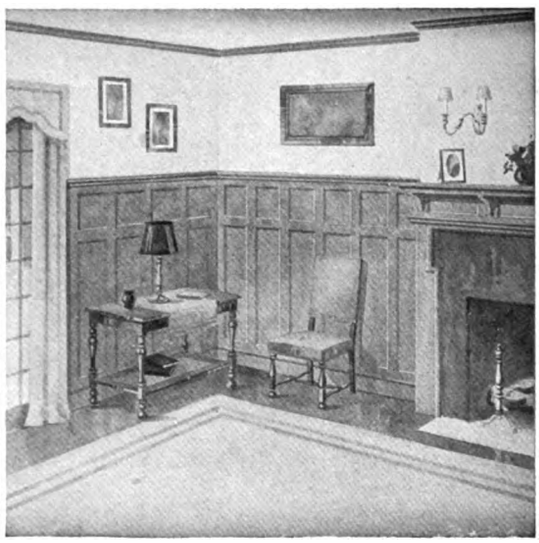
27-33 West 23rd St., New York

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Scotch Art Rugs for Decorative Purposes

Our Scotch Art Rugs are made especially for the exclusive, decorative trade, who have found that we are of great assistance to them when working out harmonious color schemes in interior decoration through the medium of our selftone color lines and quality samples.

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The STEAD & MILLER Co.

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WALL and FURNITURE COVERINGS
PORTIÈRES and COUCH COVERS

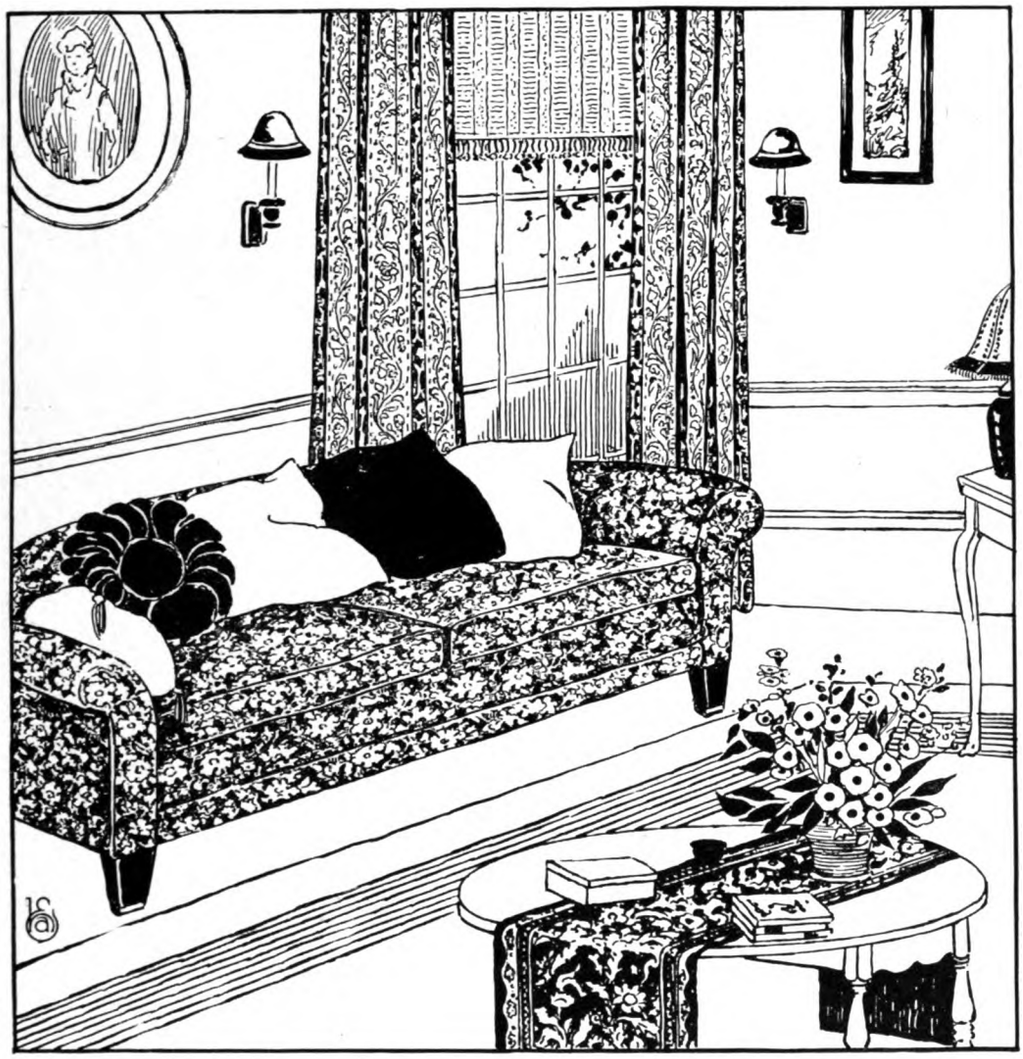
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ROYCO

DRAPERIES AND UPHOLSTERY FABRICS

A Factor In Creating Buying Preference For Your Furniture Suites

ONCE your creations are placed for sale in the retail store, they are competing for selection with the products of many other manufacturers.

And, when it comes to choosing, the average home furnisher will be largely influenced by the beauty of the upholstery fabric.

By the use of Royco Upholstery Fabrics, you can produce suites of extraordinary beauty. You can create a marked buying preference for your products.

Royco Upholstery Fabrics are conspicuous for originality combined with good taste—as an inspection of the line will instantly prove.

Visit our showrooms. See the Royco creations. You will then appreciate why manufacturers in ever increasing numbers standardize on the Royco Line.

GEO. ROYLE & CO.

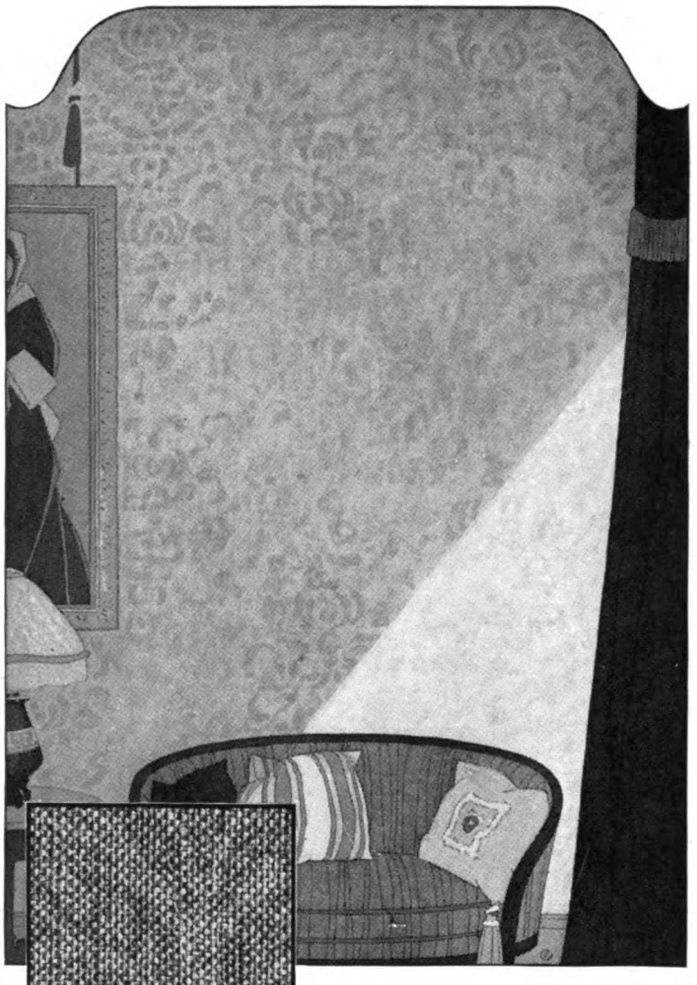
Main Office and Mills: Frankford, Phila., Pa.

New York Sales Office and Showrooms:
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EXAMINE THIS DETAIL at the left and notice the rich, heavy woven texture of Pearl-Ko-Na. It reveals the *quality* which makes Pearl-Ko-Na an ideal setting for beautiful furniture and carefully chosen pictures.

Pearl-Ko-Na

THE richness and lustrous finish of this woven wall covering make it the choice of discriminating decorators. And it appeals to all home owners who appreciate the necessity of artistic backgrounds for furniture and pictures. Its satiny surface is particularly beautiful also by artificial light.

Pearl-Ko-Na is one of the Fab-Rik-O-Na line of woven wall coverings which are easily hung, wear well, do not soil readily, and are color fast.

Ask for samples

H. B. WIGGIN'S SONS CO.
BLOOMFIELD, N. J.

CORDOVA POLYCHROME VELVET



Pattern 108, above, is a beautiful combination of the tan, brown, rose and green over a grey ground.

Cordova Polychrome Velvet affords Beauty of Color and Design in a fabric of unusual Richness and unequalled Durability.

Leading Manufacturers of Upholstered Furniture feature our new patterns and soft colorings in their January Exhibits.

JOHN ZIMMERMANN & SONS, Inc.
22nd Street and Lehigh Ave.
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DECORATIVE REQUIREMENTS calling for fine, seamless Chenille Rugs, in special shapes and sizes and harmonious self-tone color-schemes, are met by the FIRTH CARPET COMPANY.

FIRTH Carpets, in quality of materials used and workmanship employed, are made on a QUALITY basis.

GENEVA AMAXIN OTEGO

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Twenty stock colors in plain and two-tone effects.

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QUALITY DRAPERIES

"SUNSET" Gauze is the name we have given to our new striped effect in Moss Rose Quality-gauze.

Unusually beautiful and striking color combinations, in the newest tones and shades, give this popular light drapery fabric distinctive style.

MOSS ROSE MFG. CO.

PHILADELPHIA

Manufacturers of Upholstery and Drapery Fabrics

New York, 133 Fifth Ave. Boston, 80 Boylston St.

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Spanish Baroque Doorway. Carved wood, painted and gilded, ascribed to late 16th or 17th century, from the Stanford White collection now in Metropolitan Museum of Art, N.Y.

Curtains of "Capitol"
A plain silk pile velvet made by
The Shelton Looms
Sidney Blumenthal & Co. Inc. 395 Fourth Ave. New York

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IMPORTERS

230 FOURTH AVE. NEW YORK

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HAND-BLOCKED LINENS
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BLOCK-PRINTED MOHAIRS

"SUNFAST VELVET GUARANTEED"

(Exclusively handled by us)

Samples sent upon request

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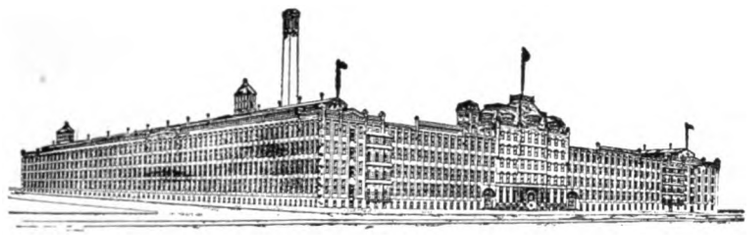
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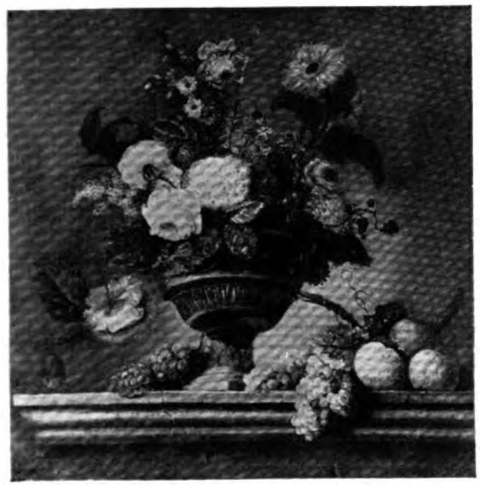
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GRAND RAPIDS QUALITY

Grand Rapids, Mich.

Plate Glass Tops—Decorative Mitre Cutting

PRINTS FOR DECORATORS



Flowers and Fruit Sarpette

This early French masterpiece, reproduced in color in a number of sizes, is typical of numerous subjects of value in our line, which includes reproductions of paintings, etchings, mezzotints, and wood blocks for modern decoration.

Permanent wholesale display in New York. Call or ask to have our traveling representative see you.

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Solid Mahogany Humidors

Cigarette Boxes

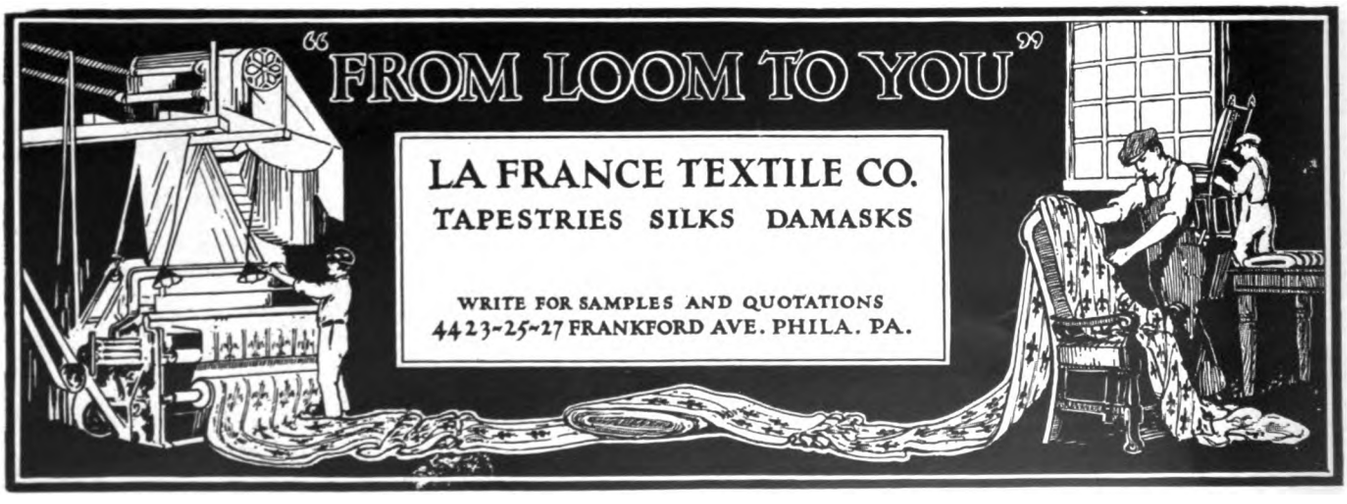
Lamps

Etc., Etc.

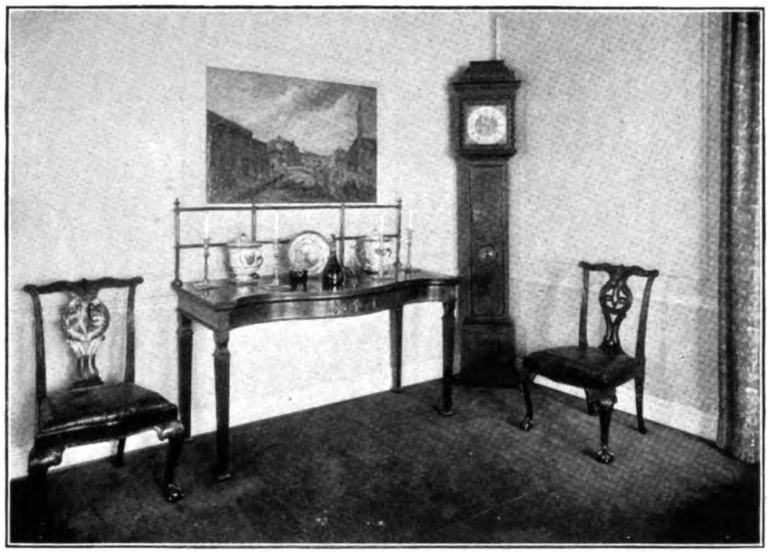
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Grand Rapids Market Exhibit
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Genuine Mahogany is ever in good taste

HARMONY in a setting of Genuine Mahogany is not dependent on style alone. So many of the great decorative periods of the last two centuries have favored Genuine Mahogany above all other cabinet woods that it is next to impossible to go wrong if the furniture is Genuine Mahogany.

In the interior shown above for instance, we have a mingling of Chippendale, Hepplewhite, and Early Colonial, yet the combination is most acceptable; one fails to find a jarring note in the whole.

The freedom with which it can be used is only one of the qualities which make Genuine Mahogany so increasingly popular. In sheer beauty a piece of Genuine Mahogany furniture, properly finished, is unrivaled. By a proper finish we mean a finish best suited to accentuate the lovely grain and color tone of the "Royal Wood"; a finish which cannot be imitated in an inferior wood. In other words, a light finish which brings out all the beauty of Genuine Mahogany.

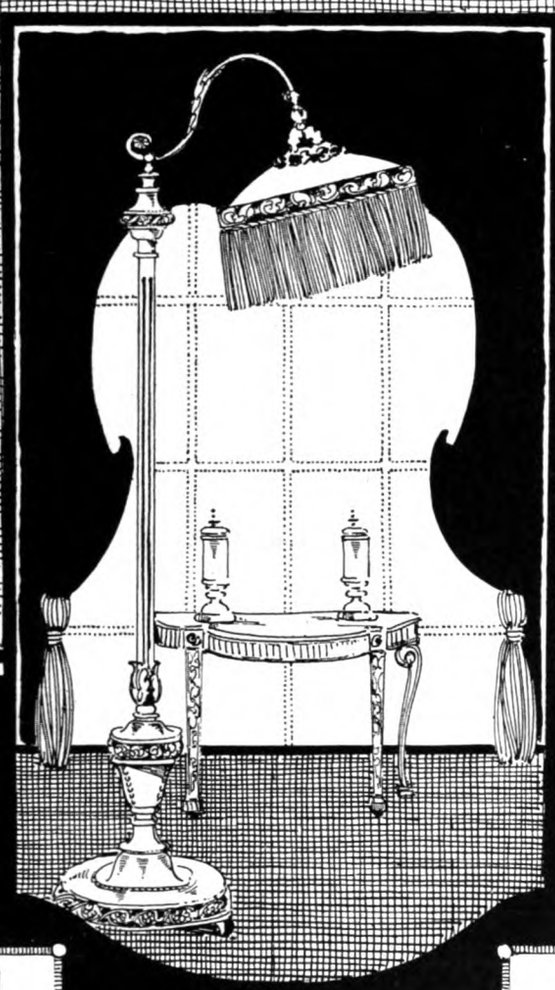
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After all—there's nothing like

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A Complete Line

Artistic in Design, Decoration and Workmanship

Visit our Permanent Display

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MORRIS SIMON, Inc.

Manufacturers of
Upholstered Furniture
(R. J. HORWITZ, President)

The unusual variety of designs in our line and attractiveness of price makes an especial appeal to the trade.



No. 313 A—"Coxswell"

We also execute Special Order Work.



No. 200—Wing Chair

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THIS BORDER IS A SKETCH "FROM LIFE" OF A FINE

EXAMPLE OF ARTISTIC CARVING IN AMERICAN WALNUT



American Walnut panelling and furniture in Library; residence of E. S. Bayer, Esq., New York City. Messrs. Taylor and Levi, Architects.

UNFADING Beauties

When the modern master-craftsman has wisely selected American Walnut, the world's best cabinet-wood, as his "medium of expression," and has designed and finished a piece of furniture with consummate skill, he has the supreme satisfaction of knowing that it will continue to do credit to his good craftsmanship for generations. It is a prestige-builder for the house producing it.

Our nation-wide advertising campaign is continually calling the public's attention to the fact that American Walnut happily combines unfading beauty with *everlastingness;* a beauty that is inherent, not applied, and also is ineradicable. It is this sort of information that manufacturers find CASHABLE.

"This is the 'American Walnut Period'." And it will be a long one. Educated public taste will assure that fact.

Our Walnut Brochure de Luxe is filled with informative and useful Walnut history. May we send you a copy, with our compliments?

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Room 1012, 616 South Michigan Boulevard, Chicago

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will be increased by

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IT BRINGS out every detail of the illustration, and is so beautiful in appearance that it produces accurately the distinction and quality of your merchandise, or the aspects which make the merchandise salable.

DEJONGE *Art Mat* is a dull-coated paper that prints type and illustrations with an even effect on every page and in every copy. Ink never spreads on DEJONGE *Art Mat*. Many printers find that it decreases the cost of make-ready.

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LOUIS DEJONGE & CO.

69-73 Duane Street New York

ALWAYS UNIFORM ART DEJONGE MAT ALWAYS DEPENDABLE

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Here illustrated are several styles of complete LAMPS and SHADES which we suggest will increase your 1922 sales



Lamp 839/625
Shade 892/179



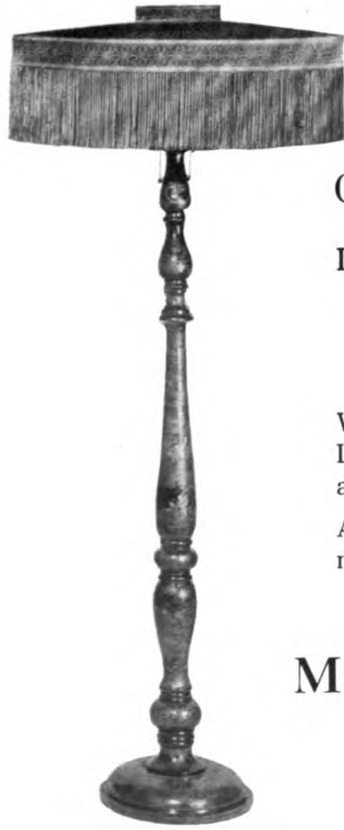
Lamp 842/42
Shade 896/223/16-in.



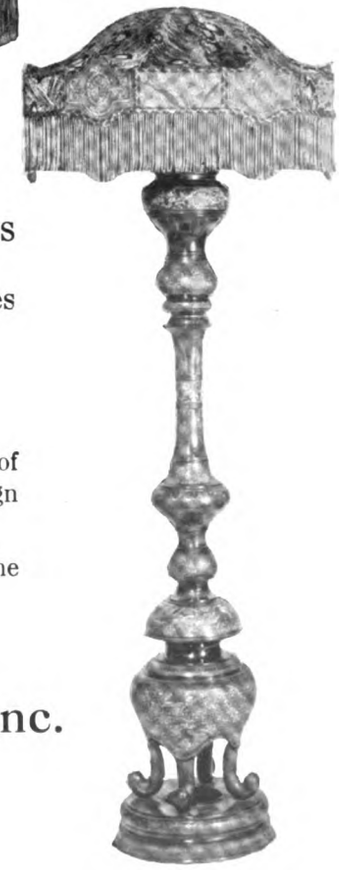
Lamp 839/626
Shade 892/181



Shade 896/300



Lamp 861/6
Shade 896/255/24-in.



Lamp 840/1
Shade 896/283/26-in.

Our 1922 line of Complete Lamps
and
Domestic Manufactured Silk Shades
are now
ready for your inspection

We are showing an exclusive assortment of Lamps and Shades that are original in design and popular in price.

A visit to our showrooms will convince the most critical lamp buyers.

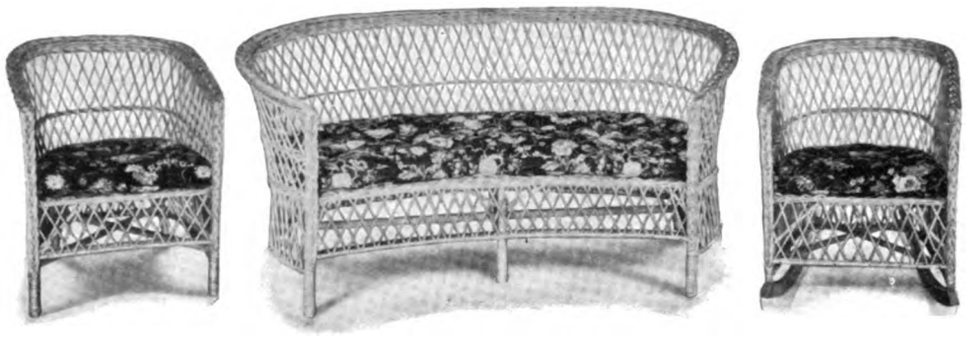
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Importers of Complete Lamps
Manufacturers of
Silk Lamp Shades of Distinction

53-57 West 23rd Street, New York City

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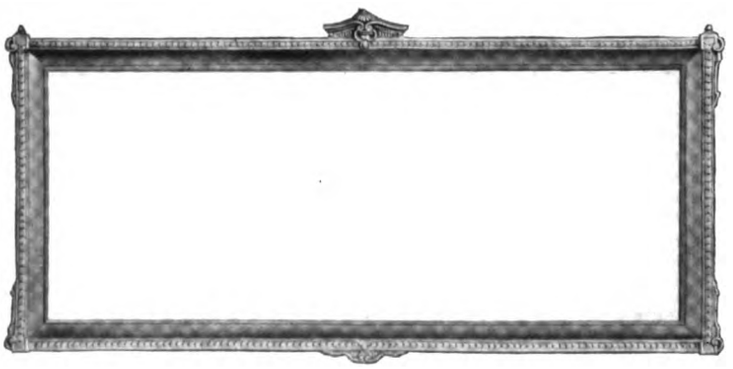
UNIVERSAL WILLOW & REEDWARE CO.



We maintain a showroom at our factory where dealers can bring or send their customers to inspect our very complete line of natural, stained and decorated Willow and Reed Furniture.

FACTORY and SHOWROOM:
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Telephone—Hunters' Point, 5703—5704

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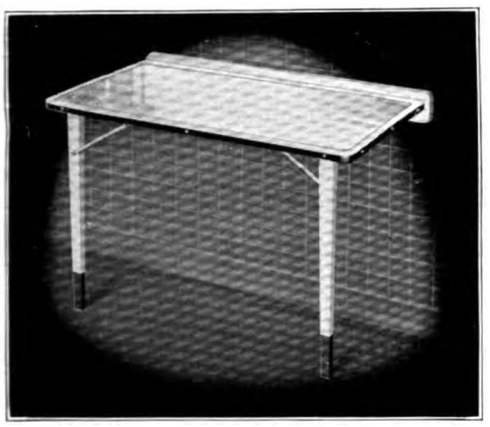
Write for catalog

Furst Bros. & Company

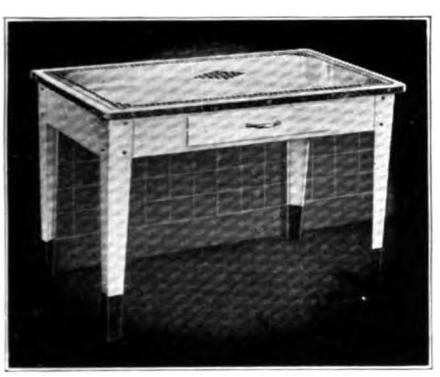
38 Hopkins Place
Baltimore Maryland

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CRYSTEEL Products produce ready sales for the dealer because their very apparent quality squares exactly with his customer's ideas of the value she should get for the dollar she spends.



This is the CRYSTEEL WALLFOLD TABLE with snowy white plain CRYSTEEL porcelain enamel top, 25 x 41½". Legs fold up and table lies flat against wall when not in use. A wonderful convenience for small kitchens, laundry, breakfast room, bathroom or nursery. Top has Harding blue edge and leg boots to match. Decorated top has Harding blue decoration.



No. 1711. Crysteel All Metal Table, 25 x 41½". Wood drawer, porcelain enamel top, white enameled metal frame.



No. 1740. Crysteel Pastry Table with porcelain enamel top, hardwood drawer and flour bin. 25 x 41½" and 27 x 48".

WHILE it is true that the price of an article is looked at very carefully in this new period of American business, the best merchandisers everywhere are agreed that it is considered more in relation to the value offered than by reason of the price itself.

The CRYSTEEL line of porcelain-enamel-top tables began to be developed at just about the time the new period of careful buying took place. Consequently they were designed carefully, to serve very definite purposes better than anything that had yet been offered; also their commercial production has been planned to provide them with an inherent high quality through the use of the best material and most modern manufacturing processes.

Every CRYSTEEL table in the line is made with a CRYSTEEL Porcelain Enamel Top, which means that CRYSTEEL porcelain has been fused on Armco iron at a temperature that insures the porcelain and the iron becoming one integral element.

The very complete line of CRYSTEEL Porcelain Enameled Top tables and other CRYSTEEL porcelain enamel products will be on exhibition on the fifth floor of the **Gilbert Building** during the January Furniture Market in Grand Rapids, and in the **Leiter Building,** Chicago, during the same period.

Progressive retailers should see this line as a matter of information if for no other reason.

Crysteel Works

847 WEST JACKSON BLVD.
CHICAGO, ILLINOIS

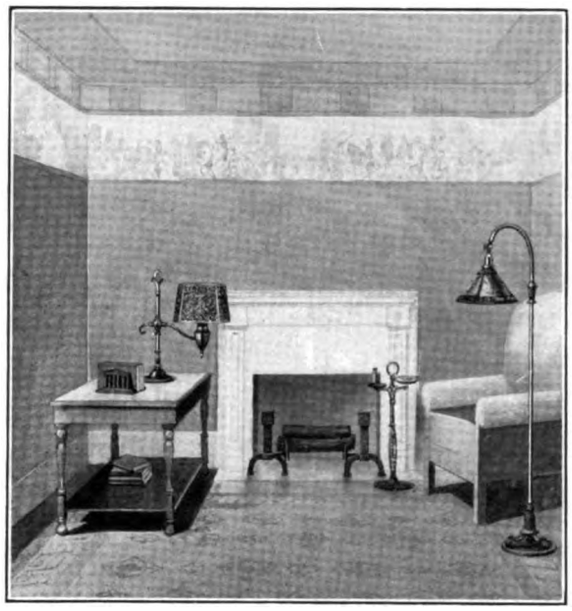
BENJAMIN ELECTRIC MFG. CO.

Crysteel Wallfold PORCELAIN TOP TABLE

Crysteel All Metal PORCELAIN TOP TABLE

Crysteel Pastry Table WITH PORCELAIN TOP

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The BRADLEY & HUBBARD MFG. CO.

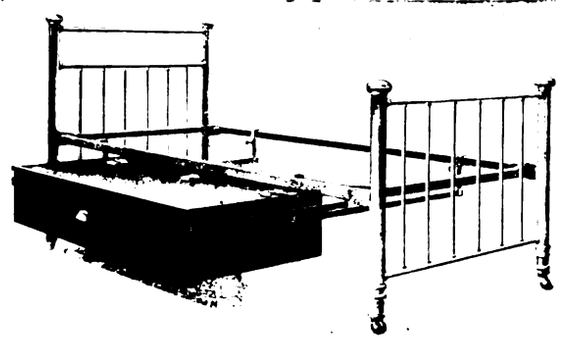
Designers and Makers of
ELECTRIC LAMPS of All Kinds
LIGHTING FIXTURES
ANDIRONS and FIRE SETS
SMOKER'S STANDS, BOOK CONSOLES, Etc.

Factories: MERIDEN, CONN.
New York Salesrooms:
FIFTH AVE. BUILDING, FIFTH AVE. and 23rd ST.

FEDERAL

INVISIBLE WARDROBE

PATENTED FEB. 18, 1913 DEC. 31, 1918 MAR. 23, 1920



MAY BE ATTACHED IN A FEW MINUTES WITHOUT TOOLS TO ANY WOOD OR METAL BED.

SUSPENDED FROM THE BED RAILS ON ROLLER BEARING SLIDES.

MOVES WITH THE BED.

MADE OF
GENUINE AROMATIC RED CEDAR *(moth proof)*
POPLAR—*Mahogany finish*
STEEL—*Enameled White, Ivory or Olive Green*

WRITE FOR INFORMATION AND PRICES

FEDERAL EQUIPMENT CO.
340 N. West Street, CARLISLE, PA.

FIREPLACE HODS



National Hod
Finishes: Brass, Black with Brass Trimmings.



Columbia Hod
Brass

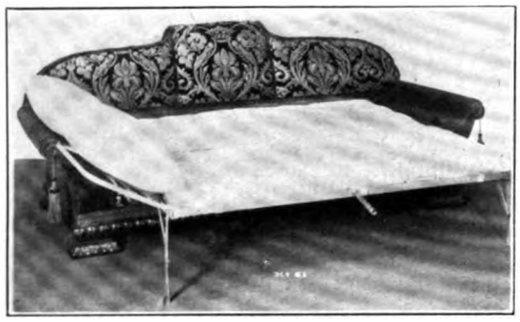


No. 120 Hod
Finishes: Swedish Steel; Swedish Steel, Brass Trimmed; Antique Brass.

AN APPROPRIATE HOLIDAY GIFT

THE S. M. HOWES CO., Boston, Massachusetts

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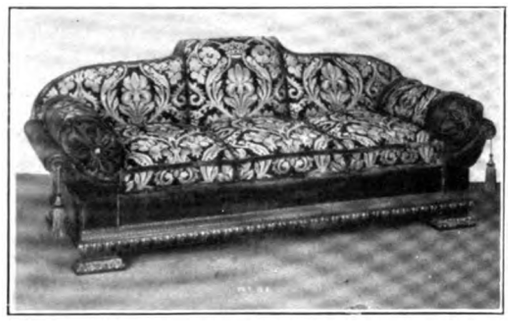


WRITE
for
CATALOGUE

Patents granted
Other patents
pending.



One model of the FREEMAN "SAVE-A-ROOM SOFA-BED"



Fulfilling every ideal of the home and present-day trade requirements

FREEMAN BROS., Inc.

Makers of Distinctive Upholstered Furniture of exclusive design and highest standard of workmanship

FACTORY:
820 8th Avenue
New York

SHOWROOMS:
50 West 46th Street
New York

BROOKLYN CHAIR COMPANY



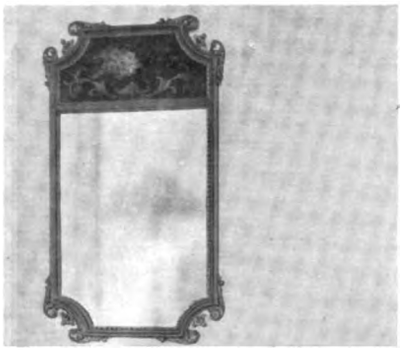
425-433 West 28th Street

New York City

SEE THE LINE

Showrooms—Space 1023
New York Furniture Exchange

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"ART IN THE HOME"

is bound to result from the careful selection of Decorative Accessories

Whereas every GILLIS MIRROR is individually a work of art, the selection of the correct Gillis Mirror for a definite purpose will result in a distinctive and useful grouping.

J. W. Gillis Co.
Rochester, New York

The
MODERN HOTEL

AN ESPECIALLY fine edition of GOOD FURNITURE MAGAZINE, issued in 1916 as a tribute to the magnitude and splendidness of America's leading hotels. Contains 120 illustrations. A valuable work for manufacturers, interior decorators and home furnishers.

Write for particulars

GOOD FURNITURE MAGAZINE
Grand Rapids, Michigan

Newcomb, Macklin & Co.

Galleries, Retail Salesrooms, and Factory:
State and Kinzie Streets
Chicago, Ill.

Salesrooms: 233 Fifth Ave., New York City

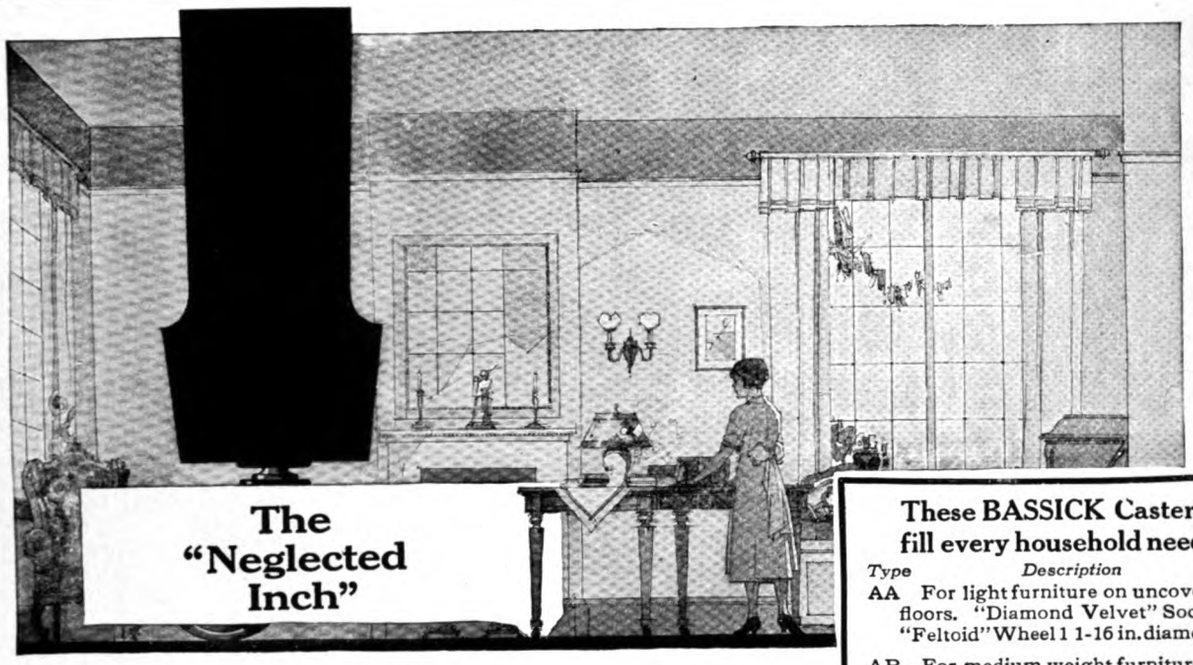
Announce Their Semi-Annual Exhibition of

MIRROR FRAMES
PICTURE FRAMES
DRAPERY HOLDBACKS
CORNICES
BOOK ENDS
HAND MIRRORS
AND
DECORATIVE SPECIALTIES

at the
Keeler Building
(Ground Floor)
Grand Rapids
Mich.
January 2 to January 21, 1922



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Are Poor Casters Handicapping Your Furniture Sales?

THROUGH extensive advertising, the public is being awakened to the dangers of the "Neglected Inch"—that inch between the furniture and floor. Now they realize that faulty casters mean shorter life to the strongest table or chair.

Rickety legs and loose joinings are often the results of the "Neglected Inch."

Your furniture equipped with Bassick Casters, gives longer service; its beauty is safeguarded.

Bassick Casters reduce friction to the minimum. The Diamond Velvet Socket, with fibre bearings at the top and sides—a patented feature—insures easy swiveling and turning.

There is the right Bassick Caster for every piece of furniture.

THE BASSICK COMPANY
Bridgeport, Conn.

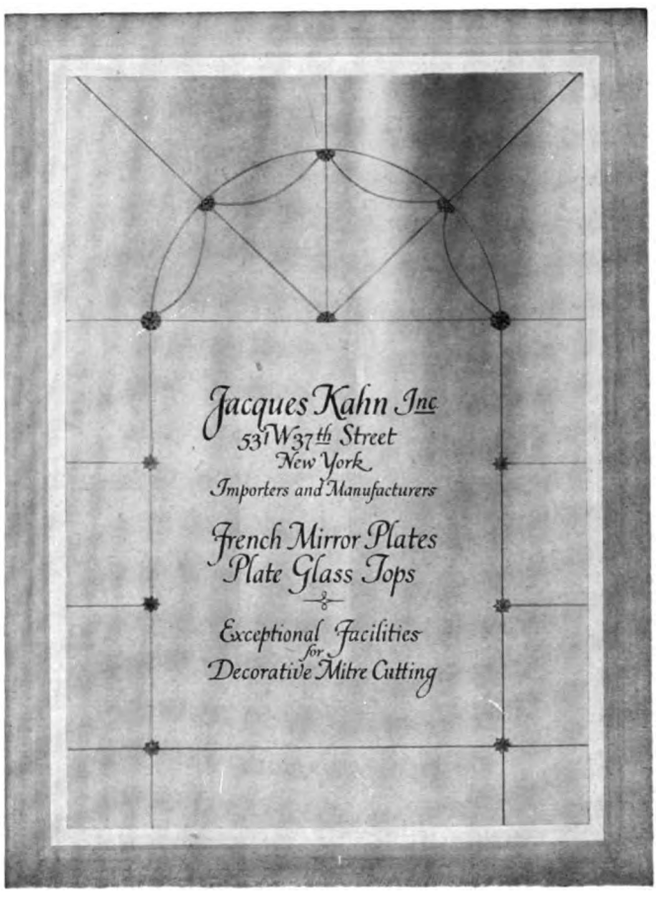


Bassick Casters

These BASSICK Casters fill every household need

Type	Description
AA	For light furniture on uncovered floors. "Diamond Velvet" Socket, "Feltoid" Wheel 1 1-16 in. diameter.
AB	For medium weight furniture on uncovered floors. "Diamond Velvet" Socket, "Feltoid" Wheel 1¼ in. diameter.
AC	For heavy furniture on uncovered floors. "Diamond Velvet" Socket, "Feltoid" Wheel 1½ in. diameter.
AD	For office chairs, wooden bedsteads and extra heavy furniture on uncovered floors. "Diamond Velvet" Socket for ½ in. bore, "Feltoid" Wheel 1½ in. diameter.
AE	For light furniture on covered floors. "Diamond Velvet" Socket, Brass Wheel 1 1-16 in. diameter.
AF	For medium weight furniture on covered floors. "Diamond Velvet" Socket, Brass Wheel, 1¼ in. diameter.
AG	For heavy furniture on covered floors. "Diamond Velvet" Socket, Brass Wheel 1½ in. diameter.
AH	For office chairs, wooden bedsteads, and extra heavy furniture on covered floors. "Diamond Velvet" Socket for ½ in. bore, Brass Wheel 1½ in. diameter.
AJ	For chests, utility boxes, shirtwaist boxes, etc., on uncovered floors. Roller Bearing, "Feltoid" Wheel 1¼ in. diameter.
AK	For chests, utility boxes, shirtwaist boxes, etc., on covered floors. Roller Bearing, Brass Wheel 1¼ in. diameter.
AL and AR	Type AL for Metallic Bedsteads having ⅞ in. rd. bedposts. Type AR for 1 in. rd. bedposts. Ball Bearing, Brass Wheel 1¼ in. diameter.
AM	For Metallic Bedsteads having 1½ in. square bedposts. Ball Bearing, Brass Wheel 1⅝ in. diameter.
AN	For Metallic Bedsteads having 2 in. rd. bedposts. Ball Bearing, Brass Wheel 1¾ in. diameter.
AP	For Metallic Bedstead having 2 in. square bedposts. Ball Bearing, Brass Wheel 1¾ in. diameter.

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UPHOLSTERY LEATHER

for

LIBRARY and DINING ROOM FURNITURE

Johnson Leather comes in FULL GRAINED SPANISH; lower grades both Spanish and plain finishes; MACHINE BUFFED in plain and Spanish colors;

AMERICAN MOROCCO

JOHNSON LEATHER COMPANY

CONTRACT WORK
A SPECIALTY FOR CLUBS, HOTELS, ETC.

Screens in Genuine or Imitation Leather

The JOHNSON LEATHER CO., Inc.

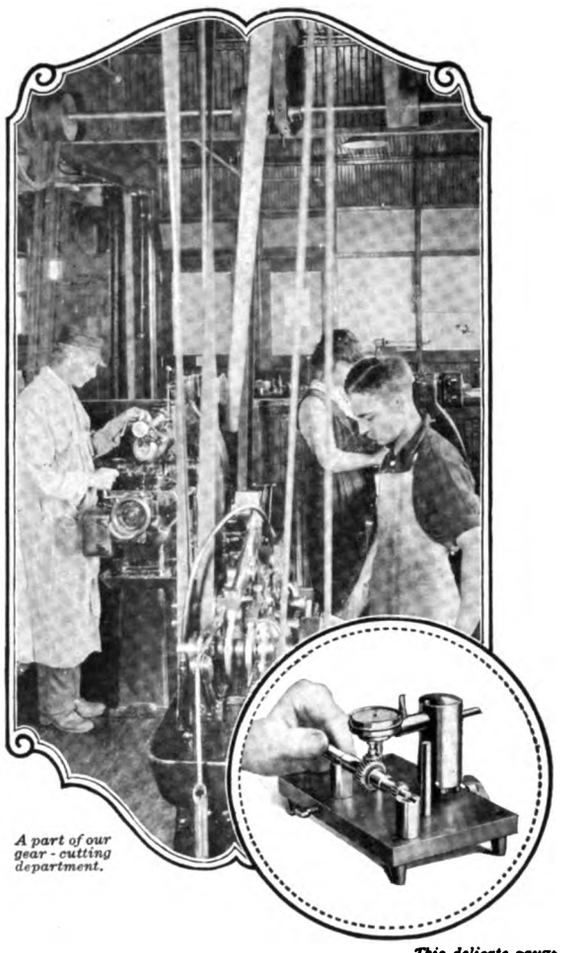
Specialists on Hand Tool Work on Screens and Panels

43-47 West 16th St., New York

After Feb. 1

211-215 West 19th St., New York

where you are invited to visit our New Showrooms



A part of our gear-cutting department.

This delicate gauge easily detects variations of less than 1-1000 of an inch in Cheney mechanism

Splitting Hairs Over 1-1000 of an Inch

You should see the care we take in our factory to make each part of The Cheney perfect—to make the finished Cheney the finest of reproducing instruments.

The CHENEY

The public is critical, searching for quality. Such conditions give us utmost confidence in the future—for coupled with our high manufacturing standards are basic and exclusive principles of Cheney construction found in no other phonograph. Its rich tone quality, beautiful cabinets and perfect service bring Cheney dealers repeat business which is very significant.

Cheney Talking Machine Company
New York Chicago



Yet, Cheney Regular Models sell for ordinary prices. $125 to $285.

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PERMANENT EXHIBIT - TOP FLOOR
KEELER BL'D'G - GRAND RAPIDS, MICH.



American Furniture Co.

Batesville Cabinet Co.

BATESVILLE, IND.

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You are Invited to the January Karpen Furniture Exhibition in Chicago and New York

THE Forty-First Annual Exhibition of all lines of Karpen Furniture will open in Chicago, at 801-811 So. Wabash Avenue, on Tuesday, January 3rd, and in New York at 37th and Broadway on Monday, January 16th.

There is but one way to keep abreast of the fast-moving furniture events of the present day —*visit the markets.*

The January Karpen exhibits in Chicago and New York faithfully reflect the trend and spirit of the day.

Many new patterns and designs will be shown in all our lines:

Karpen Guaranteed Upholstered Furniture, Karpen Fiber Rush and Reed Furniture Dining, Windsor, and Office Chairs.

Each and every one will be worth your personal attention and inspection.

S. KARPEN & BROS.

Designers and Manufacturers

EXHIBITION BUILDINGS

CHICAGO
801-811 So. Wabash Ave.

NEW YORK
37th and Broadway

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N-2
Solid American Black Walnut.
Mahogany Finish.



N-3
Solid American Black Walnut.
Mahogany Finish.



1222
Combination American Walnut.
Mahogany Finish.



1223
Combination American Walnut.
Mahogany Finish.

See our Exhibit at Grand Rapids

The few representative patterns that we are able to show in this magazine are sufficient to demonstrate our ability to produce chairs of fine character and quality.

The January Market gives you the opportunity to see how thoroughly well prepared we are to supply all your chair requirements.

We exhibit in the
Manufacturers Building
5th Floor

Grand Ledge Chair Company

GRAND LEDGE, MICHIGAN

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KIEL PERIOD ADAPTATIONS



Drop Leaf Extension Table. No. 2117.
Top, open, 48" x 54". Extends to 6 or 8 feet.

Many new pieces in modified period designs will be shown by Kiel at

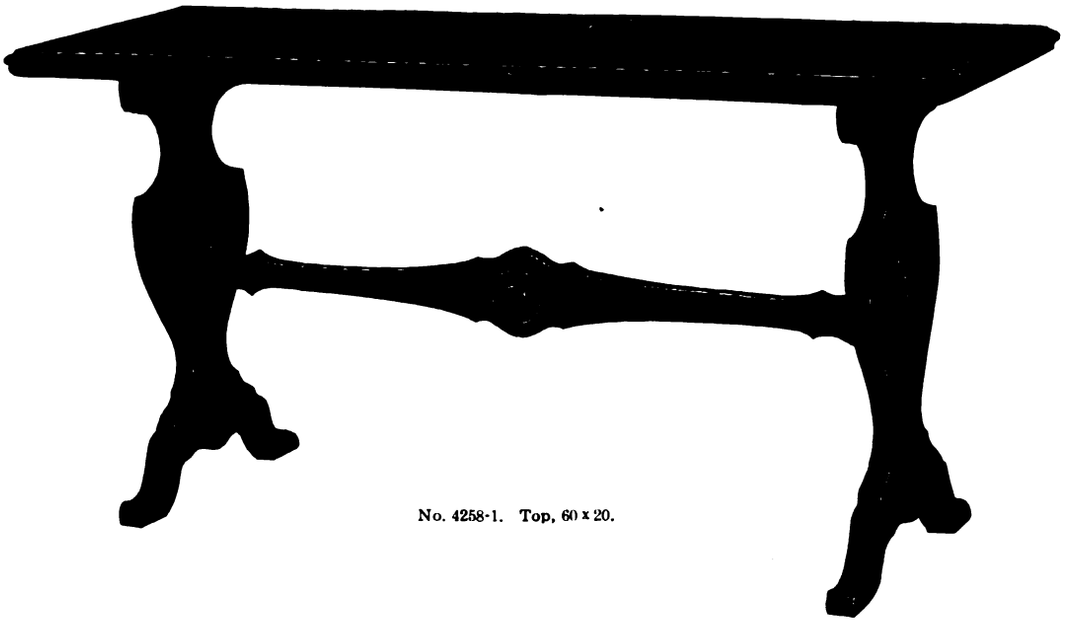
The January Exhibit in Chicago

CHICAGO FURNITURE MARKET BUILDING
1414 S. Wabash Avenue

Built for profitable selling by the retail dealer

Extension and Living Room Tables

The most complete line of medium-priced tables ever manufactured by one firm.



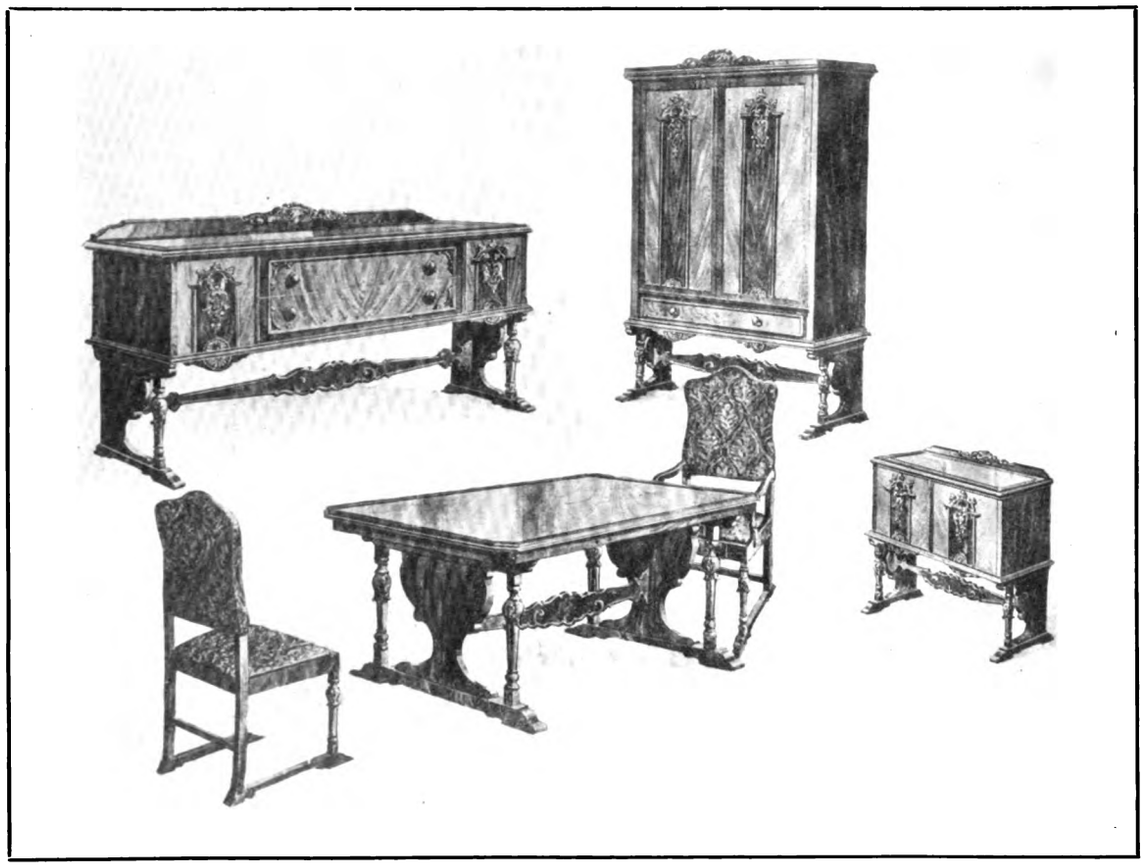
No. 4258-1. Top, 60 x 20.

THE KIEL FURNITURE CO.

MILWAUKEE

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"THE KRAAN LINE"
DINING ROOM FURNITURE



No. 460 DINING ROOM SUITE—FINISHED IN AMERICAN WALNUT

The "KRAAN LINE" includes a variety of complete Dining Room Suites of exceptional character and beauty of which No. 460, here illustrated, is one. Others in the different period designs are on exhibit at our showrooms.

HENRY KRAAN FURNITURE CO., INC.

New York Showrooms:
5 West 20th Street

FACTORY and OFFICE:
SIXTH and MASTERS STREETS
PHILADELPHIA, PA.

Philadelphia Showrooms:
241 South 2nd Street

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PATENT, ENAMELED
AND
UPHOLSTERY LEATHERS

For high-grade upholstery

GENUINE LEATHER

has no substitute

Quality in upholstery admits of no makeshifts in workmanship or materials. No substitute gives such wear and satisfaction. Beautiful colors may be had to harmonize with modern decorative schemes.

SPANISH LEATHER
(*Hand Crushed*)

MOROCCO GRAINED LEATHER

EMBOSSED and NATURAL GRAINED LEATHER

Finished in full line of stock colors or special colors to order.

BLANCHARD, BRO. & LANE

TANNERS and FINISHERS

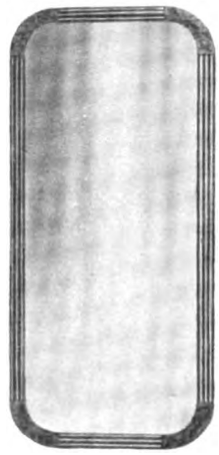
ESTABLISHED 1860

OFFICE and TANNERY:
NEWARK, N. J.

We sell direct to manufacturers and jobbers

JANUARY 2nd will again bring to us the opportunity of presenting for your approval

THE GREILICK LINE





The most complete one in our history. Desirable patterns—moderately priced. A finish that leaves nothing to be desired. It will be to your interest to visit us.

GREILICK MANUFACTURING CO.



Exhibit: Manufacturers Building, 3rd Floor.

Factory: Traverse City, Michigan

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Clip out, pin to your business letterhead and mail to The Globe-Wernicke Co., Cincinnati, Ohio

Send me information on the opportunities offered to new dealers through Sectional Bookcases made by the originators of the unit idea.

Tell me about the latest dealer helps. I am sure I can use some of them to advantage in selling sectional bookcases.

☐ *Just check and mail* ☐ G. F. 1

This coupon is a key to proven opportunity

Globe-Wernicke BUILT TO ENDURE PRODUCTS

Dealers are selling Globe-Wernicke Sectional Bookcases today because they are good furniture at a moderate price. They are selling them fast. And they are making profits.

The newest offering—"the Universal"—has met with unprecedented success. Its simple lines and its perfect construction make it instantly popular.

Through the pages of women's publications, general magazines, and newspapers in every section of the country you see the Globe-Wernicke advantages pointed out. Business men read them. Thousands of women read them. A market is thus prepared for you.



If you are not handling Globe-Wernicke Sectional Bookcases you are losing an opportunity. The way is open for you to sell.

Clip out the coupon above. We want to help you. If you are already working with us, send for the new dealer helps!

Makers of Sectional Bookcases, Filing Cabinets in Wood and Steel, Office Furniture, Steel Safes, Stationers' Supplies, Filing Cabinet Supplies and Disc Record Cabinets.

The Globe-Wernicke Co.
CINCINNATI



Bookcases sell in Winter! Folks are glad to be indoors, with books and the other cozy pleasures.

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FIDELITY
UPHOLSTERED FURNITURE



JAMESTOWN LOUNGE COMPANY
Jamestown, N. Y.

Exhibit: 3rd Floor, Klingman Furniture Exhibition Building, Grand Rapids, Mich.

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DINING ROOM FURNITURE

An undisputed success has attended our line wherever shown and dealers who have not heretofore carried our dining room furniture will find it most profitable to place a trial order with us.

Each complete suite is made of uniform design and color finish.

Our shipments are prompt and prices unusually attractive.

May our representative call on you?

Represented by

GEO. F. RILEY
New York and New England

D. S. NEVINS
Pennsylvania

ARTHUR BELITZER
Southern States

L. D. WEST
Ohio

HENRY A. DUMONT
New England

WM. H. FOSTER
New York, Brooklyn and Vicinity

HENRY C. ROESSER
Baltimore and Washington

MONTOUR FURNITURE COMPANY
MONTOURSVILLE, PA.
U. S. A.

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★ STAR

TRADE MARK

Asbestos Table Pads

Always First on American Tables

Kerney pads are made to do more than earn a profit for the dealer who sells them—they are made primarily to serve a need in every well-ordered home.

In thus serving they create prestige for themselves and for the dealer whose good judgment they represent.

Our manufacturing facilities enable us to give your orders careful, prompt attention. Special pads for odd sized tables accurately and quickly made to order from patterns. Write today for full information, prices, etc.

In addition to Star Asbestos table pads we manufacture the Kermac Wool felt pad—a highly satisfactory product.

Kerney Manufacturing Company
149 W. 62nd Street Chicago, U. S. A.



"TIGER" DOWNY REST BED SPRING

MADE FOR REST AND WELL MADE

In the "Tiger" Downy Rest the last objection to coil springs has been removed by eliminating the lateral motion or side sway, usually found to more or less extent in springs of this character. The rigid angle steel end borders, braced to the bottom frame, accomplish this, without interfering with the action of the spring, adding to the soft, flexible top, that quality of firmness so essential to perfect rest and sleep.

ON DISPLAY AT 1319 MICHIGAN AVE.

Manufactured only by

HAGGARD & MARCUSSON CO., 1109 W. 37th St., CHICAGO, ILL.

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Contact With The Home

Your business and growth depends on the personal contact you maintain with the folks who buy furnishings for the home.

IT'S A PERSONAL MATTER from beginning to end, this buying of things for the home.

Personal needs, comfort and pride, demanding new things all the time,—and bear in mind that what people decide they need, they usually get.

So, because of this reader interest, the score or more of popular magazines carry daily suggestions of "lovely things for the home."

But these suggestions do not emanate from home furnishing stores like yours, they are mostly theoretical while yours are practical.

Consequently, the furniture dealer who wishes to directly profit from this great sentimental interest in things for the home must attract this interest to the things in his store.

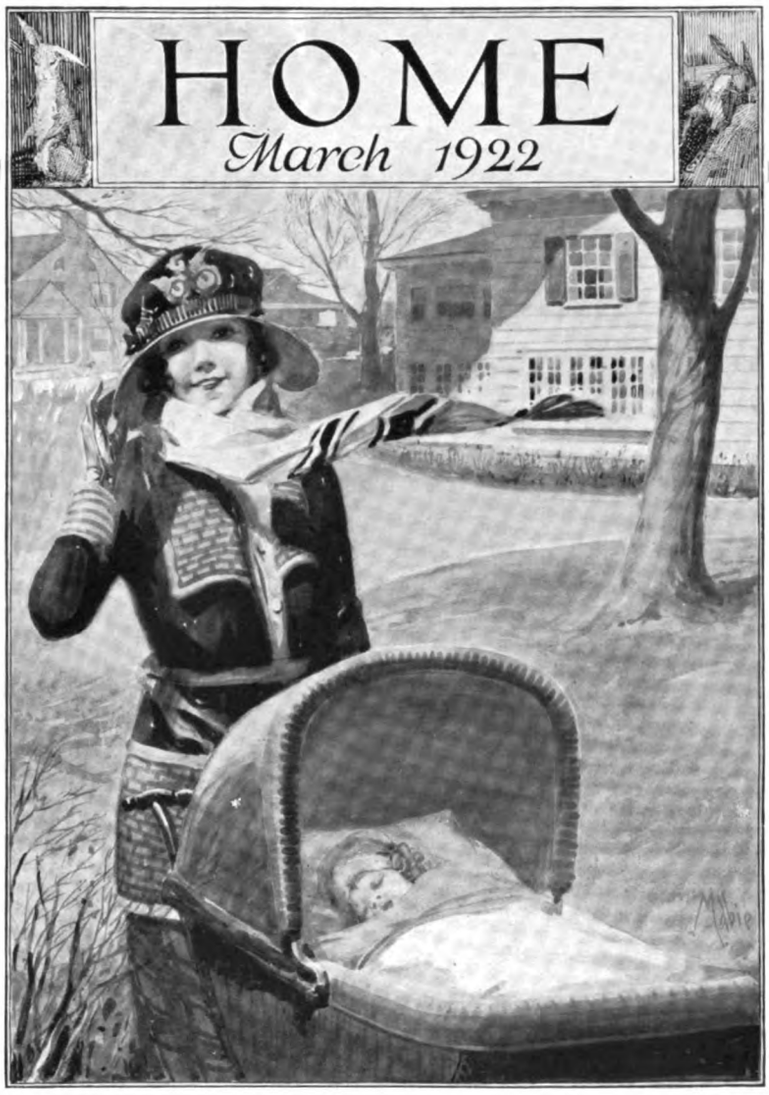
HOME MAGAZINE will do this for any dealer in the country.

THE STATEMENT ABOVE IS NOT MERE ASSERTION—

NO OTHER publication so completely tells the story of new merchandise, or so pleasantly carries the sentiment of home INTO the homes you most desire to reach month by month. The rights to Home in your territory includes a service of additional value.

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Folks — throughout 1922



One year of direct contact with the homes in your vicinity will effect a far-reaching confidence in your ability to serve.

IT HAS BEEN PROVED CONCLUSIVELY BY SCORES OF DEALERS

Write us for information or reservation

S. L. WILLIAMS COMPANY, INC.

W. H. WEINTRAUB - S. S. ALEXANDER - L. FOX - R. E. PALMER - H. SHAPIRO

Selling Agents

Suite 841 State-Lake Building, Chicago

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Our No. 1345 Walnut Suite

Although Sold at a

Moderate Price

Is made with the same painstaking care
Is of the same solid construction
Is finished in the same richness of tone
and
Undergoes the same rigid inspection
as our higher priced suites.

The Mohlhenrich Furniture Co.

Baltimore, Maryland

SHOWROOMS:
305 President St., Baltimore, Md.
150 Lafayette St., New York, N. Y. 255 S. Second St., Philadelphia, Pa.

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One of the many one and two-tone Jacquard patterns in which Feltay is available.

The Art Woven Haircloth

Feltay

That Beautifies Furniture

An altogether new standard of beauty, combined with the unequalled wearing qualities of haircloth, make Feltay the supreme upholstery fabric. Manufacturers will find in the use of Feltay extraordinary possibilities of producing suites of outstanding merit.

CHAS. H. FELDSTEIN CO., 1839 E. Madison St., PHILADELPHIA, PA.

MIRRORS

for

The Furniture Trade

JOSEPH ELIAS & Co., Inc.

630 Jackson Ave.
Long Island City
New York

See The

Miracle

Permanent Exhibit: 8th Floor, Furniture Temple

GRAND RAPIDS BEDDING CO.

Grand Rapids, Mich.

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2670 Breakfast Suite in Antique Mahogany or in Ivory Enamel with striped bases and antique mahogany tops.

QUICK SHIPMENTS OF MAIL ORDERS

for

NORTHERN FURNITURE

Mail orders ALONE received at the Factory of the NORTHERN FURNITURE COMPANY exceed in volume the *entire output of the average furniture factory in this country.*

Good service, speedy shipments and a square deal for every dealer, combined with excellent merchandise have kept the NORTHERN for years the busiest furniture factory in the United States.

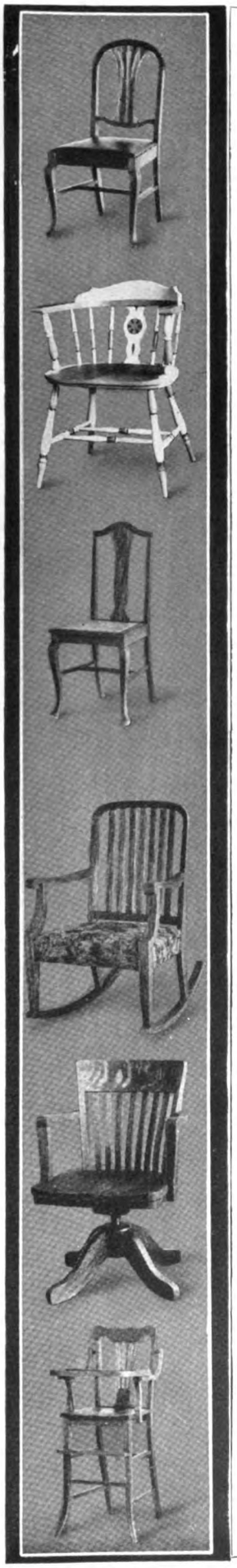
The entire NORTHERN line, with numerous important additions not heretofore shown, will be displayed in the FURNITURE EXCHANGE BUILDING at GRAND RAPIDS during the JANUARY MARKET.

NORTHERN FURNITURE COMPANY

Manufacturers

SHEBOYGAN WISCONSIN

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"All of the BIG things of today were the little ones of yesterday."

CROCKER CHAIRS

A chair for every purpose

Shown permanently at

Furniture Exchange Building
Grand Rapids

1414 So. Wabash Avenue
Chicago

San Francisco Furniture Exchange
San Francisco

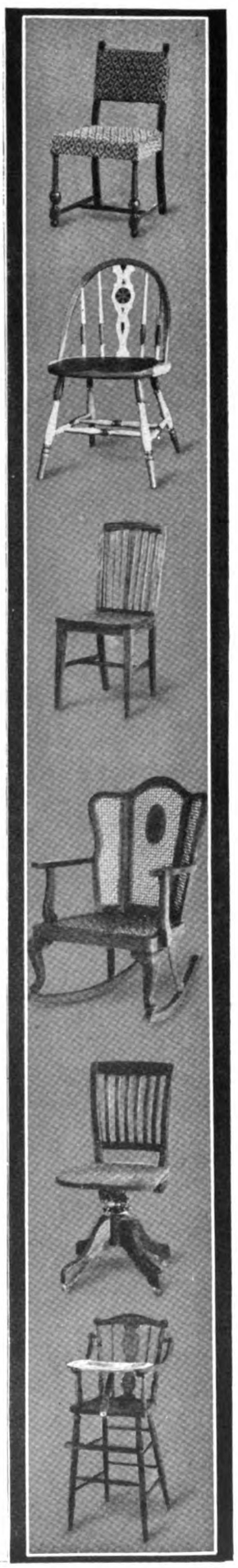
601 First Ave., N. E.
Minneapolis

CROCKER CHAIR COMPANY SHEBOYGAN WIS.

Crocker Chair Company

Sheboygan, Wisconsin

BRANCHES: CHICAGO NEW YORK MINNEAPOLIS OAKLAND



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Mr. Manufacturer: What % of Production Cost does your finishing department show?

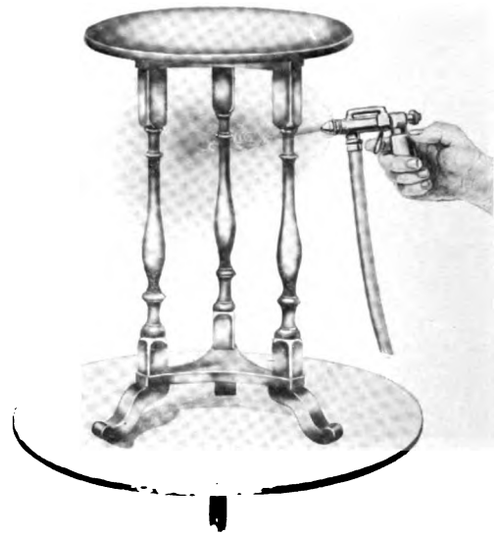
Will you consider a saving in finishing cost, together with an improvement in the quality of your product?

Are you open to conviction regarding the superior results being obtained by leading manufacturers who are using a

NON-VARNISH FINISH?

PRESQUELE METHODS and Materials have won leadership abroad and are available to furniture manufacturers in the States. For years the famous "Stickley Fumed Finish" was imitated but never equaled. Now the rich "ANTIK" Spraying Stain challenges the best results of the Renaissance Master.

One of our experts will demonstrate The Presquele Method in your plant upon application.

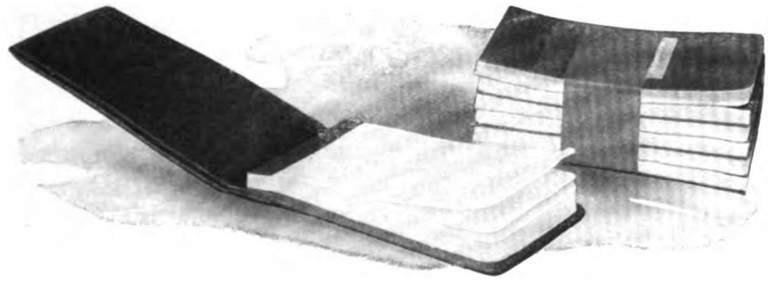


Spraying natural highlight effects without the sandpaper operation.
Drys quick, permitting prompt shipment.

PRESQUELE FINISHING COMPANY
Albert Stickley, Manager
Grand Rapids, Michigan

The "FAULTLESS" Line Memo Books

A BUSINESS NECESSITY



Made in three sizes
GENUINE LEATHER CASE

Any leaf can be removed without marring leaf or pad. This enables you to file only the important information.

Descriptive Folder on Request

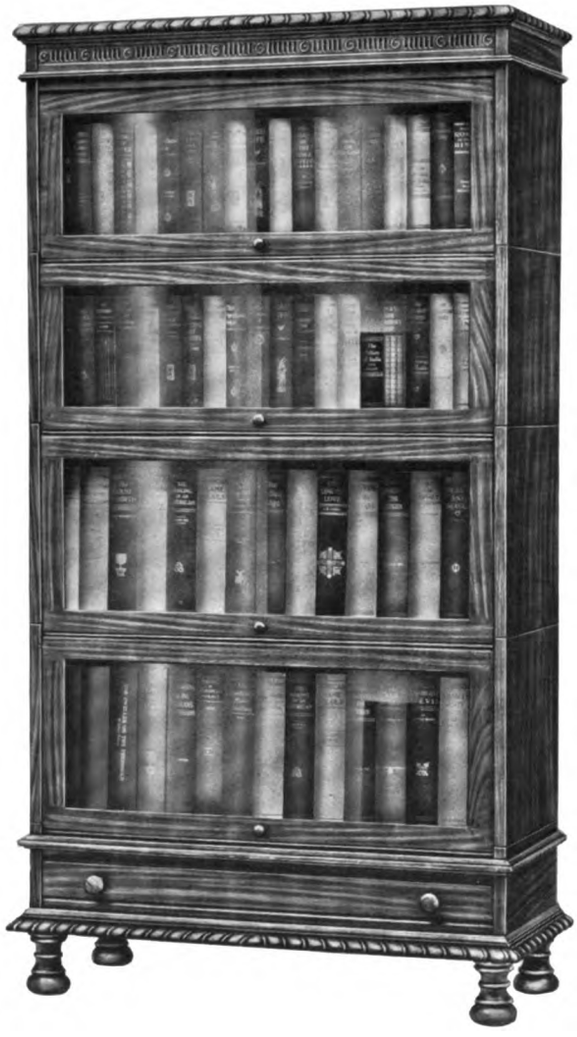
The Dean-Hicks Company
Grand Rapids, Michigan

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GUNN
Sectional Bookcases

GUNN
Lino Desks
PATENTED





THE SINCERE manufacturer proves his sincerity by helping you sell his goods. He does not attempt to establish his business on your capital but creates a demand for his products in your own community.

Gunn Sectional Bookcases and Gunn Lino Desks are nationally known products. They are placed before the public in the most popular magazines, by poster displays in prominent locations in the large cities and various other media.

The Gunn lines will be shown at The January Furniture Exposition in Grand Rapids. Make a memo to see them on the Fourth Floor of The Blodgett Building.

Write for Catalogs and Full Particulars

THE GUNN FURNITURE COMPANY
GRAND RAPIDS, MICHIGAN

Thirty Years Builders of Sectional Bookcases and Office Desks

Digitized by Google



Every Dealer

Desires to See
at regular intervals
an educational comparison of quality and
value in mattresses.

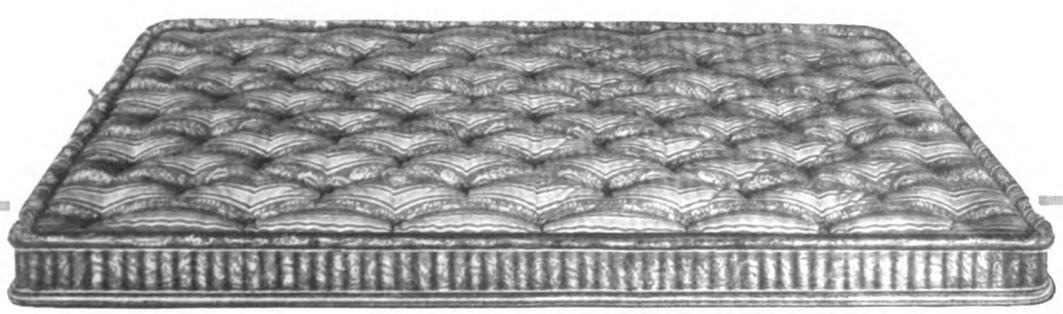
THE JANUARY MARKET
AT GRAND RAPIDS
AND CHICAGO

gives us the opportunity to demonstrate the superior qualifications of our Style A and Lenox Mattresses.

EXHIBITS:
The Klingman Building, Grand Rapids
1319 Building, Chicago

THE STEARNS & FOSTER COMPANY
ESTABLISHED 1846
CINCINNATI

Branches:
New York, Philadelphia, Pittsburgh, Cleveland, St. Louis, Chicago, Minneapolis, Des Moines



Digitized by Google



Rockford's good Furniture

MERELY TO MAKE ASSERTIONS CONCERNING SUPERIORITY OF PRODUCT, OR MEASURE OF SERVICE, AND THEN FAIL TO DELIVER EITHER IN SUPERLATIVE DEGREE, IS NOT CONDUCIVE OF PERMANENT SUCCESS.

THE STEADY DEVELOPMENT OF THE FURNITURE MANUFACTURING BUSINESS IN ROCKFORD IS DUE TO OUR WELL ESTABLISHED POLICY OF PRODUCING GOODS WHICH FULLY COMPLY WITH DEALER REQUIREMENTS AND AUGMENTING SATISFACTORY PRODUCT WITH EQUALLY EXCELLENT COOPERATION.

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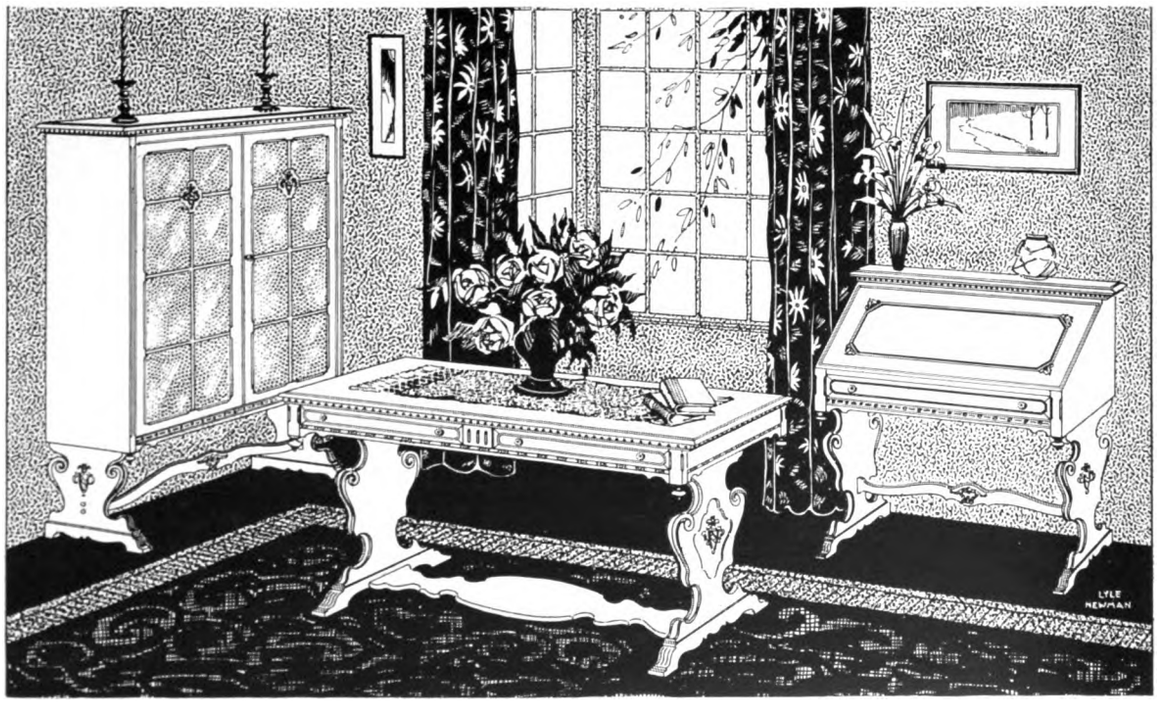
ROCKFORD'S FAMOUS

INVITING DEALERS
TO INSPECT THE NEW
PATTERNS IN
BED ROOM FURNITURE

ILLINOIS CABINET CO.
OF ROCKFORD

FOURTH FLOOR — Mr. Leo Adler, Representative
1319 MICHIGAN AVE., CHICAGO

JANUARY MARKET



We take pleasure in calling your attention to our exhibit in Grand Rapids during the January Market.
Showrooms: 7th Floor, Manufacturers Bldg.

ROCKFORD CHAIR & FURNITURE COMPANY
ROCKFORD ILLINOIS

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GOOD FURNITURE



Our lines will be on display during January on the Sixth Floor, Manufacturers' Building, Grand Rapids.

CENTRAL FURNITURE COMPANY
AND
ROCKFORD CABINET COMPANY

ROCKFORD ILLINOIS

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ROCKFORD'S FAMOUS

Our January Market Exhibit

will be held in the Factory Showroom only.



This table is part of a ten-piece suite

Our new patterns, which will be displayed commencing January 2nd, are sure to gain instant approval through unusual attractiveness.

Our salesmen will call on you earlier in the year than in times past, to show you our replete Dining Room Line.

EXCEL MANUFACTURING COMPANY
ROCKFORD, ILLINOIS



NEW SUITES FOR THE DINING ROOM
IN RENAISSANCE, GEORGIAN AND CHIPPENDALE

ROCKFORD DESK COMPANY
ROCKFORD, ILL.

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GOOD FURNITURE

An Important Exhibit
OF ROCKFORD FURNITURE
in Grand Rapids
during the January Market

MECHANICS FURNITURE COMPANY

invite all dealers to see their exhibit
in THE MANUFACTURERS BUILDING, 6th Floor

The following representatives in attendance:

H. M. Rydell	H. E. Butler	B. G. Owen
E. E. Geeck	R. L. Kjellgren	W. A. Carty
	Wm. Ott	

Exhibit during January

Grand Rapids, Mich.
MANUFACTURERS BUILDING
110 N. Ionia Ave.
Salesroom, 5th Floor

Salesmen

W. P. KEENEY
J. J. LEVY
JOHN KUHN
C. E. BLOMBERG
W. M. ENGEL
F. W. FRENCH
GEO. T. GOSLING
GEO. W. GREENWAY
L. O. COONAN



UNION FURNITURE CO.
ROCKFORD ILLINOIS

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ROCKFORD'S FAMOUS

SKANDIA FURNITURE CO. ROCKFORD ILL.

Repeat orders tell the story of success in design, workmanship and price. SKANDIA PATTERNS are not for the spontaneous always accorded new designs—and repeat orders prove their popularity.



SKANDIA FURNITURE CO.
ROCKFORD, ILLINOIS



Dealers can interest more customers in complete room furnishings

By means of
PORTFOLIOS
OF MODEL INTERIORS

Any number of the complete set of 160 Model Interior illustrations can be purchased and bound according to rooms, in loose leaf binding, as illustrated.

In this complete set of 160 plates there are 45 Dining Room scenes, 49 Living Rooms, 42 Bed Rooms and 24 plates of Miscellaneous Rooms. The color section contains the 16-page color treatise and 20 color harmonies.

We make five leather bindings for this set, with the room names, and dealer's name, stamped in Gold on the cover.

Write for descriptive folder and sample plates

GOOD FURNITURE MAGAZINE
GRAND RAPIDS, MICHIGAN

Digitized by Google

GOOD FURNITURE



ROCKFORD PALACE FURNITURE CO., ROCKFORD, ILL.

We confidently believe, and experience bears out our opinion, that furniture of greater beauty than this silver cabinet, can only be obtained among lines where price is a secondary consideration. Ask our price on complete suite.

Exhibit in Grand Rapids
with
H. HERRMANN FURNITURE CO.
GILBERT BLDG.

See Our Exhibit at Grand Rapids during January, 5th Floor, Keeler Bldg.



Salesmen in charge of Exhibit:

Louis E. Daneman	Geo. W. Meyer	Richard Mahnke	Martin Herz, Jr.
David P. Owen Co.	Sam'l Zilberman	H. C. Carr	M. N. Peck

ROCKFORD NATIONAL FURNITURE COMPANY

ROCKFORD, ILLINOIS

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A. L. Randall Company, Chicago

Announces:



Suite No. 1931

During the past six months, our entire organization has concentrated its thought and energy on the development of merchandise that will actually stimulate your sales.

We are especially anxious to have you pass on what we believe to be a tremendous advancement in the Reed and Fibre Industry.

You will, we are sure, be interested in the remarkable designs, the artistic coverings, the original finishes which we have created, and the unusual character of our entire display.

Will you spend just a few minutes of your time with us?

Suite No. 1951



EXHIBITING

Grand Rapids,
Fourth Floor,
Klingman Bldg.

Chicago Factory,
729 S. Wabash Ave.

Chicago,
Fifth Floor,
1319 Mich. Ave.

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Washable—Unbreakable

Parch-O-Lite Glacine Lamp-Shades





HAND decorated in Parch-O-Lite floral design. This number offers unusual selling value as well as artistic attractiveness.

Parch-O-Lite Company

Chicago

Permanent Display Room:
1150 S. Michigan Ave., Chicago

Write for our 1922 Catalog

Grand Rapids Exhibition:
Manufacturers Building—6th Floor

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Every Schlesinger product is *a superbly beautiful creation*



We have completed our new line of Furniture and Lamps for this season, and are confidently awaiting your opinion, with a faith born of honest effort.

The exquisite beauty of design and charm of finish of our new bedroom suites are noteworthy. Some are painted and decorated in delicate colors, others are shown in finely matched walnut and satinwood. The new walnut dining room suites reflect the dignity and refinement of their period.

The designs of the new cabinets, desks, consoles and end tables were suggested by classical examples of furniture of Old.

We have perfected and are applying a patented new device on our Bridge Lamps, whereby the arm can be raised or lowered to any desired height, without the necessity of pulling the cord at the base of the lamp. We feel that by this improvement, we have overcome the only objectionable feature of this desirable type of lamp.

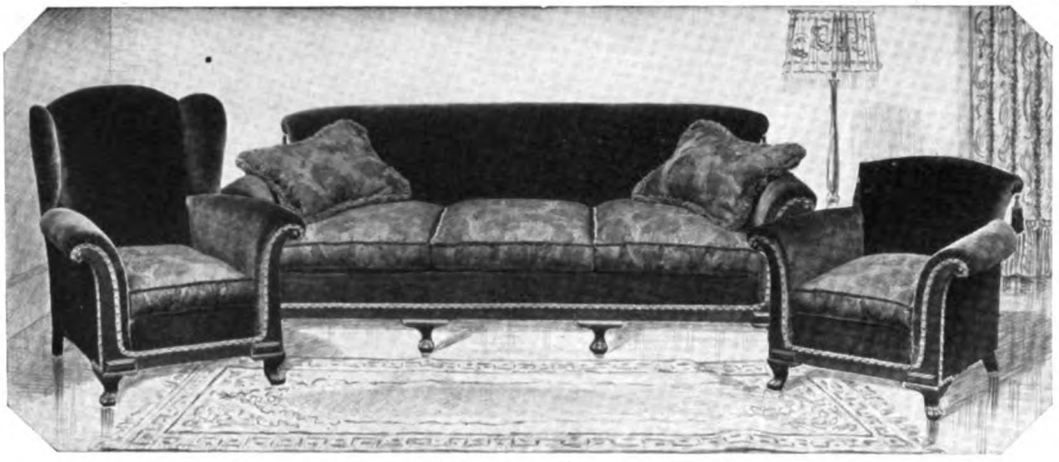
The complete line is now displayed at our showrooms, and will be shown by our representatives on the road in January.

M. SCHLESINGER, Inc.

MANUFACTURERS OF FURNITURE AND LAMPS

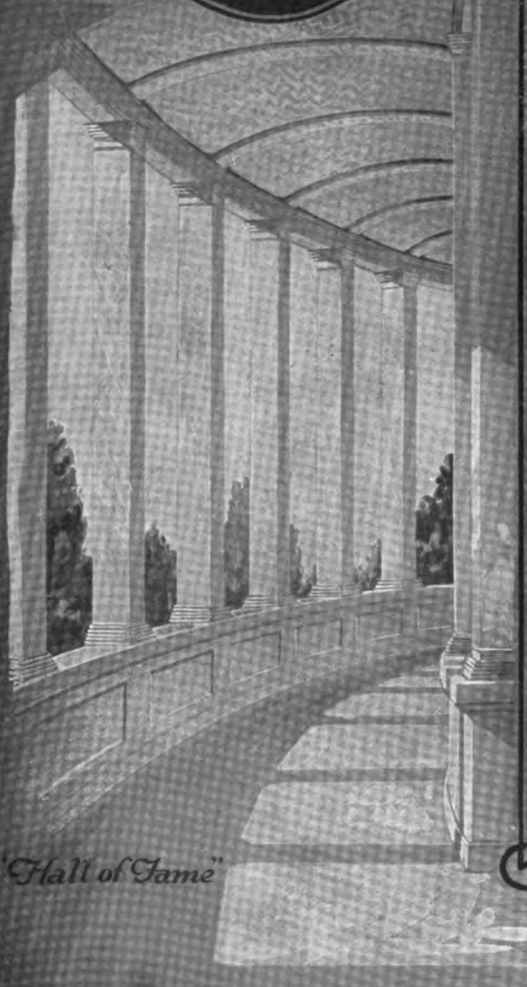
251-253 West 34th Street, New York

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Model No. 2153

The Seat of Honor



SINGER
UPHOLSTYLED
"The Seat of Honor"

MISSING

WE HAD to forego the pleasure of greeting you at the exposition—"business before pleasure," you know. We have actually been so busy that we felt our first duty was to our customers' orders. It is a supreme satisfaction to know that our policy of adherence to exclusive designing, custom craftsmanship and the use of guaranteed new materials in the manufacture of SINGER "Upholstyled" Living Room Furniture is so greatly appreciated.

Incidentally, our customers like the idea of dealing with a firm that delivers its orders as promised.

M. Singer & Sons

Elizabeth & Canal Sts.
New York City

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Artistic Wrought-Iron Doors

Grilles

Lighting Fixtures

Reproductions of Antiques



The Arts Institute
of Chicago
has on this piece recognized the ancient and artistic value of wrought iron. In giving this grille, which was designed and made by

Johnson-Meier Co.,
its true and due prominence by using it for their frontispiece design on their official bulletin of November and December. It was erroneously attributed to another party instead of Johnson-Meier Co.

Johnson-Meier Company
Designers and Manufacturers

155 Wendell St. Chicago, Ill.

DECORATIVE ART PRODUCTS

Exclusive Designs — Unusual Creations

PLANT MANUFACTURING CORP.



PARROT No. 412
ARMOR BRONZE
A seamless armor of pure Bronze cast over an everlasting core.

We carry a carefully selected line of lamps for Table, Boudoir, Reading and Floor in ARMOR BRONZE, HAND WROUGHT IRON and CARVED WOOD, all of our manufacture. Also appropriately designed Shades in Silks, Brocades, Parchments, and Combinations of these. Only first class materials and workmanship used.

PLANT MANUFACTURING CORP.
236 FIFTH AVENUE
NEW YORK CITY



HAND PAINTED
PARCHMENT SHADE, SILK TOP
P8/10 12"

WROUGHT IRON LAMP
ADJUSTABLE ARM WIRED
No. 1381

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DANERSK EARLY AMERICAN FURNITURE

A NEW YEAR! New plans and a new vision of the constructive upbuilding of the homes of your clients as places of beauty! This is the keynote of the efforts of the Danersk organization today. It is our desire to aid you in achieving a personal expression of what is finest in the traditions of our American civilization.

Whether the needs of your client are for a choice dining room group of mahogany and satinwood; an informal breakfast room gaily decorated to go with your fabrics; or a selection of rare Early American pieces for bed room, living room or dining room, done in the mellow tones of old wood—our plans enable you to select the individual pieces that appeal most to you and to your customers and assemble them in the spirit of a collector. Let us help you work out your decorative schemes.

Send for Early American Brochure B-1

ERSKINE-DANFORTH CORPORATION

2 W. 47th St., New York—First door west of Fifth Ave., 4th floor



Treasure-Trove for the Fine Store

Every piece that comes from our shops has the intrinsic "heirloom value" attained only by honest old-time handicraft

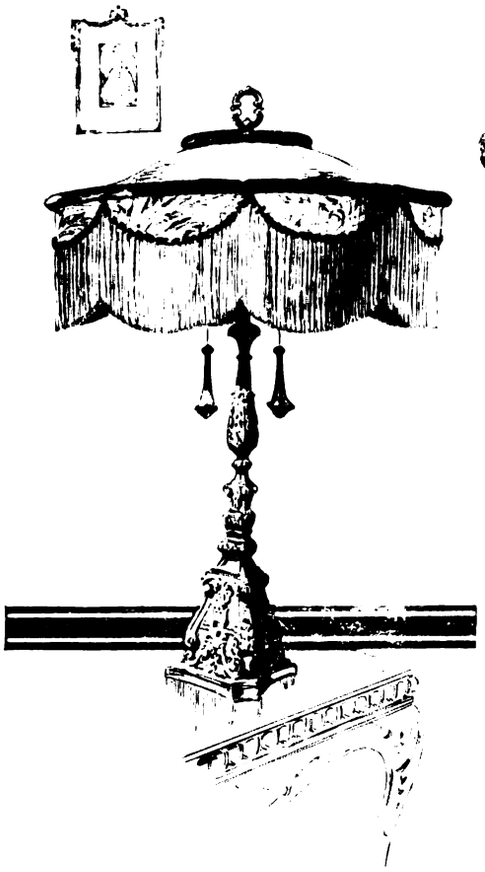
Exclusively Hand-Carved

Very low prices to the trade, quality considered

Fiorentine Special Furniture Company

Est. 1860

227-233 W. Huron St., Chicago



HOW LAMPS ARE MADE

No. 4—Ordinary Composition

FAR BETTER than plaster in durability, are the lamp bases made with wood foundation, which is ornamented with designs made of a composition of whiting, glue and rosin, made into a "dough." This is shaped in moulds and applied to the wood surfaces, after which it is decorated. This method gives good results if properly made; although the composition sometimes cracks or separates from the wood; especially in use by inexperienced makers, due to using poor formulas.

While the Hartmann-Malcom Company have used this form of composition successfully for over thirty (30) years, it is now used sparingly on lamps and only in the more moderate priced bases.

HARTMANN-MALCOM COMPANY

Manufacturers of exclusive styles in hand-carved wood lamps and accessories, fashioned in modern and period designs.

Permanent Showrooms:
847-857 N. Troy St., Chicago

Exhibiting January Market
2nd Floor, Keeler Bldg., Grand Rapids

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We take this opportunity to thank our friends for the genuine loyalty shown us this past year.

Your past cooperation enables us to offer our support in the many larger things during the coming year.

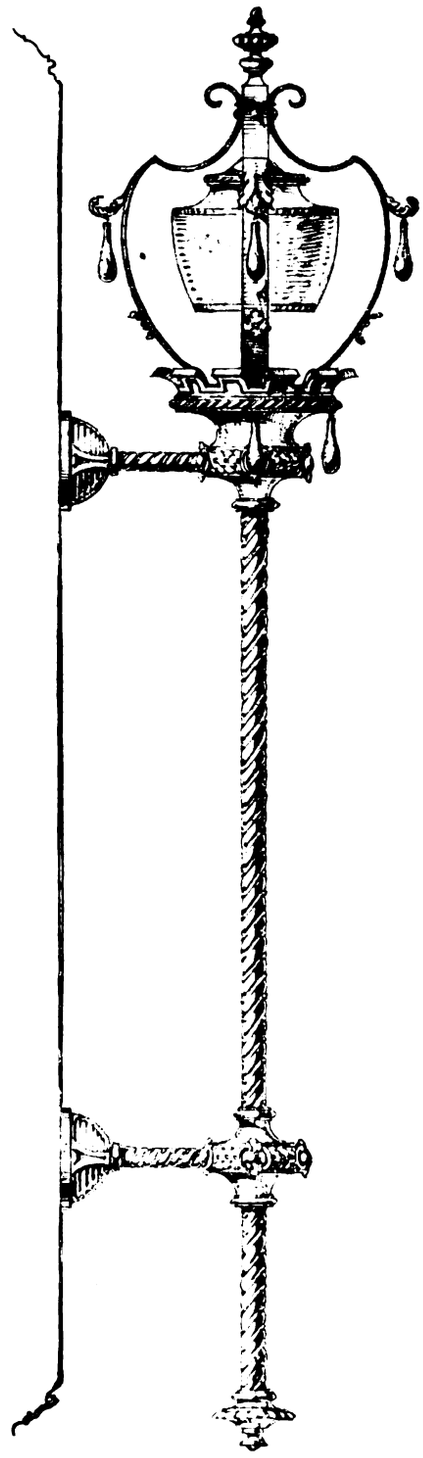
After January 15th we will show many new and interesting things for Spring and fall delivery.

F. J. Newcomb Mfg'g Co.

42 West 13th Street
New York City

THE
DECORATORS SUPPLY CO.
2547 ARCHER AVENUE
CHICAGO, ILL.

Composition Lighting Fixtures
For Every Purpose



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SOY KEE & CO.

Chinese Importers



Chinese Porcelains, all colors
Jars Vases Lamps and Lamp Mounts
Antique and Modern Embroideries
Rattan Furniture

7-9 Mott Street, New York City
Chinatown

Take 3rd Ave. "L" to Chatham Sq., or East Side Subway to Worth St. or Brooklyn Bridge

THONET

A Quality Standard for 70 Years



New Arm Chair, in Thonet Bentwood

Imported Bentwood Chairs and Tables for Hotels, Restaurants and Clubs. Period Styles for General Hotel Furnishings.

THONET *Imported* **BENT WOOD**

THONET Madison Ave., at 47th St., New York

World's Largest Manufacturers of BENTWOOD Chairs

DESIGN

is what attracts your customer before you tell her about the quality or price.

As selling agents for 11 factories making medium and high-grade furniture, our success depends on the production of designs that have character and sales appeal as well as price attraction.



Lowboy
out of
THE KAPLAN LINE

H. HERRMANN FURNITURE CO.

Manufacturers and Manufacturers' Agents
55 years in business
NEW YORK SHOWROOMS—368 BROOME STREET
Phila. Showrooms—241 So. 2nd Street

N. Y. Factory—197 Mott Street

London, Eng., Factory—11-29 Dod Street

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The Charak Line

Solid Mahogany
Colonial Reproductions
Four-Posters
Highboys Lowboys Chests
Dining room
and bed room furniture



CHARAK:FURNITURE:CO.

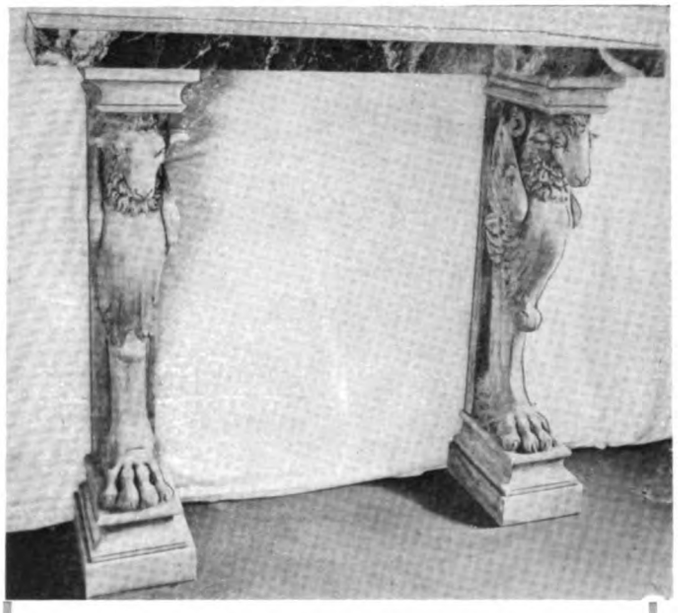
65-69 WAREHAM ST: BOSTON 18 MASS.

Makers of True Copies of Colonial and Sheraton Furniture.





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ALBERT C. ROUSSEL
369 Lexington Ave., New York

We have on exhibition an interesting stock of Garden and Interior Marbles, Antiques and Reproductions. French and Italian Mantels.

Photos sent upon request

IMPORTATION ORDERS SOLICITED

DINING ROOM and BED ROOM

OUR METHOD of manufacture enables us to make furniture which will instantly appeal to the man who demands quality as the first essential but who is not unmindful of the matter of cost.

CABINET-MADE FURNITURE

RICHTER
FURNITURE COMPANY
521 EAST 72nd STREET
NEW YORK CITY

Bed Room Furniture, Also

The Criswell Exhibit will be one of the important features of the Grand Rapids Market.

The new factory on Godfrey Ave., assuring large output, the splendid exhibit consisting of mostly new patterns, and the fact that BED ROOM FURNITURE has been added to the line, are all features that warrant the attention of every dealer in beautiful furniture.

CRISWELL FURNITURE COMPANY
GRAND RAPIDS, MICHIGAN

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CROWN DUCAL WARE



BRETBY ART POTTERY



CARLTON WARE



ALLERTON



BONE CHINA AND EARTHENWARE

SHELLEY



BONE CHINA AND EARTHENWARE

English Wares of Merit

assembled by

Maddock & Miller
Incorporated
"The House of Stock"
54 Murray Street
New York

PRICE BROTHERS



ROCKINGHAM

JOHN WALSH WALSH



ROCK CRYSTAL

BISTO WARE



BONE CHINA AND EARTHENWARE

LOSOL WARE



DECORATIVE AND USEFUL

ROYAL WORCESTER



The ARISTOCRAT of ENGLISH CHINA

JOHN MADDOCK & SONS



ROYAL VITREOUS

THE SALESMAN ART SERVICE

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"The Home of Windsor Chairs"

NICHOLS & STONE COMPANY, GARDNER, MASS.

This line shown at the Furniture Temple
3rd Floor, Grand Rapids, Michigan

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BRISTOL

ANTIQUES *and* REPRODUCTIONS

FOR THE TRADE

Buyers visiting the Eastern Market will find the Bristol Collection of Antiques unusually extensive for this time of the year.

Our line of reproductions has been enriched by a number of remarkable additions which have the added advantage of being sold at the lowest prices compatible with fine hand-wrought specimens of the cabinet-makers art.

Of especial interest is a veritable "find" in Needle Point Seats and Backs for Important Period Chairs, many of these with Petit Point Personages.

We shall be delighted to show visiting buyers and their clients through our galleries.

THE BRISTOL ANTIQUES IMPORTING CO.

Showroom: 154 East 55th Street

New York

Factory and Warehouse: 340-342 East 38th Street



Queen Anne Wing Chair —one of a pair covered in Petit Point. ¶ Part of a large collection of original models—being faithfully reproduced by Bristol.



Our Duncan Phyfe suite, here illustrated, is an adaptation of original pieces in the Metropolitan Museum of Art. In the current exhibition at the Museum part of this suite is included in our annual display.

SOMMA SHOPS, Inc.

Factory:
318 East 75th St., New York

Showrooms:
216 East 42nd St., New York

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Odd, Isn't It

—that some people think of advertising as a means of benefiting only the seller, when its basic function *must be* to render a necessary service to the buyer, else it could not exist. Merchandise lives or dies as it does or does not meet a human need. Advertising is subject to the same law of service. The real measure of its value is what it *gives*, not what it gets.

In the light of these truths, the marvelous growth of advertising in itself, is an impressive demonstration of its essential character in our economic system.

But you are not interested in *all* advertising any more than you are in all merchandise. That is one big reason why you have a highly specialized Business Paper in your field such as the one carrying this advertisement. It was born of your needs, not of any man's desire to be a publisher.

How It Works for You

What it does for you and your field editorially is self evident, but its *ad*itorial service is just as vital. Instead of a buyer having to depend upon gossip, hearsay and driblets of information from this or that source, he gets it all between two covers.

Timely, authoritative, comprehensive statements about needed materials pass in review as the advertising pages are turned. Confident judgments can be formed, and intelligent decisions made.

Yet advertising is NOT an *added* expense, but an improved distributive process, which takes the place of slower, more costly and less efficient methods.

That is why it pays to *read* advertising even more than it pays to advertise. Especially if you read it in papers which have met the exacting requirements of membership in The Associated Business Papers, Inc., for one of its standards of practice requires that a paper must *decline any advertisement which has a tendency to mislead or which does not conform to business integrity.*

You are invited to consult us freely about Business Papers or Business Paper advertising

LIST OF MEMBERS

Each has subscribed to and is maintaining the highest standards of practice in its editorial and advertising service

Advertising and Selling
American Architect & Architectural Review
American Blacksmith, Auto & Tractor Shop
American Exporter
American Funeral Director
American Hatter
American Machinist
American Paint Journal
American Paint & Oil Dealer
American Printer
American School Board Journal
Architectural Record
Automobile Dealer and Repairer
Automobile Journal
Automotive Industries
Bakers' Helper
Bakers Weekly
Boiler Maker (The)
Boot and Shoe Recorder
Brick and Clay Record
Buildings and Building Management
Building Supply News
Bulletin of Pharmacy
Canadian Grocer
Canadian Machinery & Manufacturing News
Canadian Railway & Marine World
Candy and Ice Cream
Chemical & Metallurgical Engineering
Clothier and Furnisher
Coal Age
Coal Trade Journal
Concrete
Cotton
Daily Metal Trade
Distribution and Warehousing
Domestic Engineering
Dry Goods Economist
Drygoodsman
Dry Goods Reporter
Electric Railway Journal
Electrical Merchandising
Electrical Record
Electrical World
Embalmers' Monthly
Engineering and Contracting
Engineering and Mining Journal
Engineering News-Record
Factory
Farm Implement News
Farm Machinery—Farm Power
Fire and Water Engineering
Foundry (The)
Furniture Journal
Furniture Manufacturer and Artisan
Furniture Merchants' Trade Journal
Garment Weekly (The)
Gas Age-Record
Good Furniture Magazine
Grand Rapids Furniture Record

LIST OF MEMBERS

(*Continued*)

Haberdasher (The)
Hardware Age
Hardware & Metal
Heating and Ventilating Magazine
Hide and Leather
Hospital Management
Hotel Monthly
Hotel Review
Illustrated Milliner
Implement and Tractor Age
Implement & Tractor Trade Journal
Industrial Arts Magazine
Inland Printer
Iron Age
Iron Trade Review
Lumber
Lumber Trade Journal
Lumber World Review
Manufacturers' Record
Manufacturing Jeweler
Marine Engineering & Shipping Age
Marine Review
Millinery Trade Review
Mill Supplies
Mining and Scientific Press
Modern Hospital (The)
Motor Age
Motorcycle and Bicycle Illustrated
Motor Truck
Motor World
National Builder
National Cleaner & Dyer
National Laundry Journal
National Petroleum News
Nautical Gazette
Northwest Commercial Bulletin
Northwestern Druggist
Oil News
Oil Trade Journal
Power
Power Boating
Power Farming Dealer
Power Plant Engineering
Price Current—Grain Reporter
Printers' Ink
Railway Age
Railway Electrical Engineer
Railway Maintenance Engineer
Railway Mechanical Engineer
Railway Signal Engineer
Retail Lumberman
Rock Products
Rubber Age
Sanitary & Heating Engineering
Shoe Findings
Shoe and Leather Reporter
Shoe Retailer
Southern Engineer
Southern Hardware and Implement Journal
Sporting Goods Dealer
Starchroom Laundry Journal
Tea and Coffee Trade Journal
Textile World
Welding Engineer
Wood-Worker (The)

THE ASSOCIATED BUSINESS PAPERS, INC.

JESSE H. NEAL, EXECUTIVE SECRETARY

HEADQUARTERS: 220 West 42nd Street NEW YORK CITY

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FURNITURE—LAMPS—MIRRORS—CUSHIONS
DECORATIVE ACCESSORIES

The Notman displays are always rich in suggestions for the Beautiful Interior, and in the distinctly French grouping here shown will be seen a few of our latest acquisitions. We have recently added to our showing of decorative accessories a variety of beautiful aud cleverly designed cushions in fine fabrics which are proving of great interest to those visiting the very comprehensive Notman collection.

A. H. NOTMAN & COMPANY

121-127 West 27th St., New York

Selling agents for John Miller & Co.

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Webster Furniture Company Inc.
MANUFACTURERS OF
FINE FURNITURE
108 BROWN'S RACE
Rochester, N. Y.



HIGH-CLASS WINDSOR CHAIRS
A SPECIALTY

誠信公司
ANTIQUES FINE PORCELAINS



DECORATED CHINA UMBRELLA STANDS
24" HIGH, 9½" DIAMETER

Teakwood Furniture and Carved Stands
Wood Carvings
China Umbrella Stands and Jardinières
Matting
Embroidered Table Scarfs and
Piano Covers, etc.
Lamps and Lamp Shades

Sincere Trading Company
CHINESE IMPORTERS
16-18 East 30th St. New York
(Between Fifth and Madison Aves.)

You are invited to inspect an assemble of
Reed Furniture of Quality
and of Unusual Merit
Better Homes—Better Furniture



Designed by Craftsmen who are originators.
Color work by artists who know.
Built by
Sims-Cunningham Reed & Rattan Company
Established 1885
MANUFACTURERS BUILDING, GRAND RAPIDS
157 EAST 32ND STREET, NEW YORK CITY

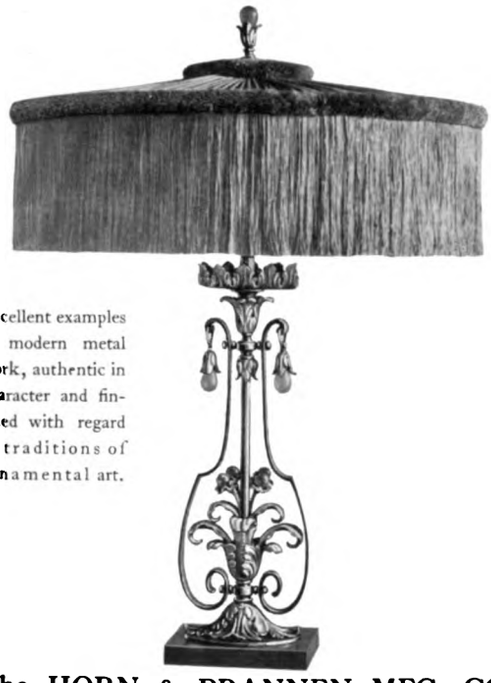
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When writing for Lists, state **GENERAL GOODS** *or* **CABINET HANDLES**

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LAMPS



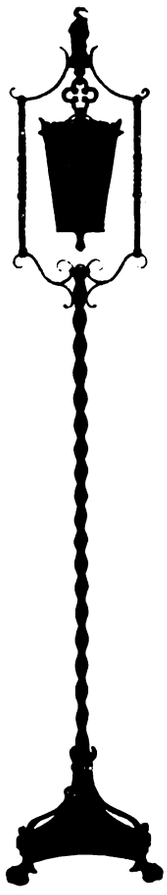
Excellent examples of modern metal work, authentic in character and finished with regard to traditions of ornamental art.

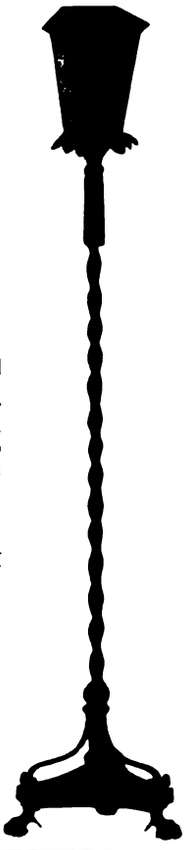
The HORN & BRANNEN MFG. CO.

Makers of Artistic Lamps and Lighting Fixtures

427-433 N. Broad Street
Philadelphia, Pa.

ON DISPLAY AT BEAUX ARTS SHADE CO., NEW YORK





OSCAR B. BACH STUDIOS, INC.

SCULPTORS IN METAL
SPECIALISTS IN HAND WROUGHT BRONZE

257 WEST 17TH ST.
NEW YORK CITY



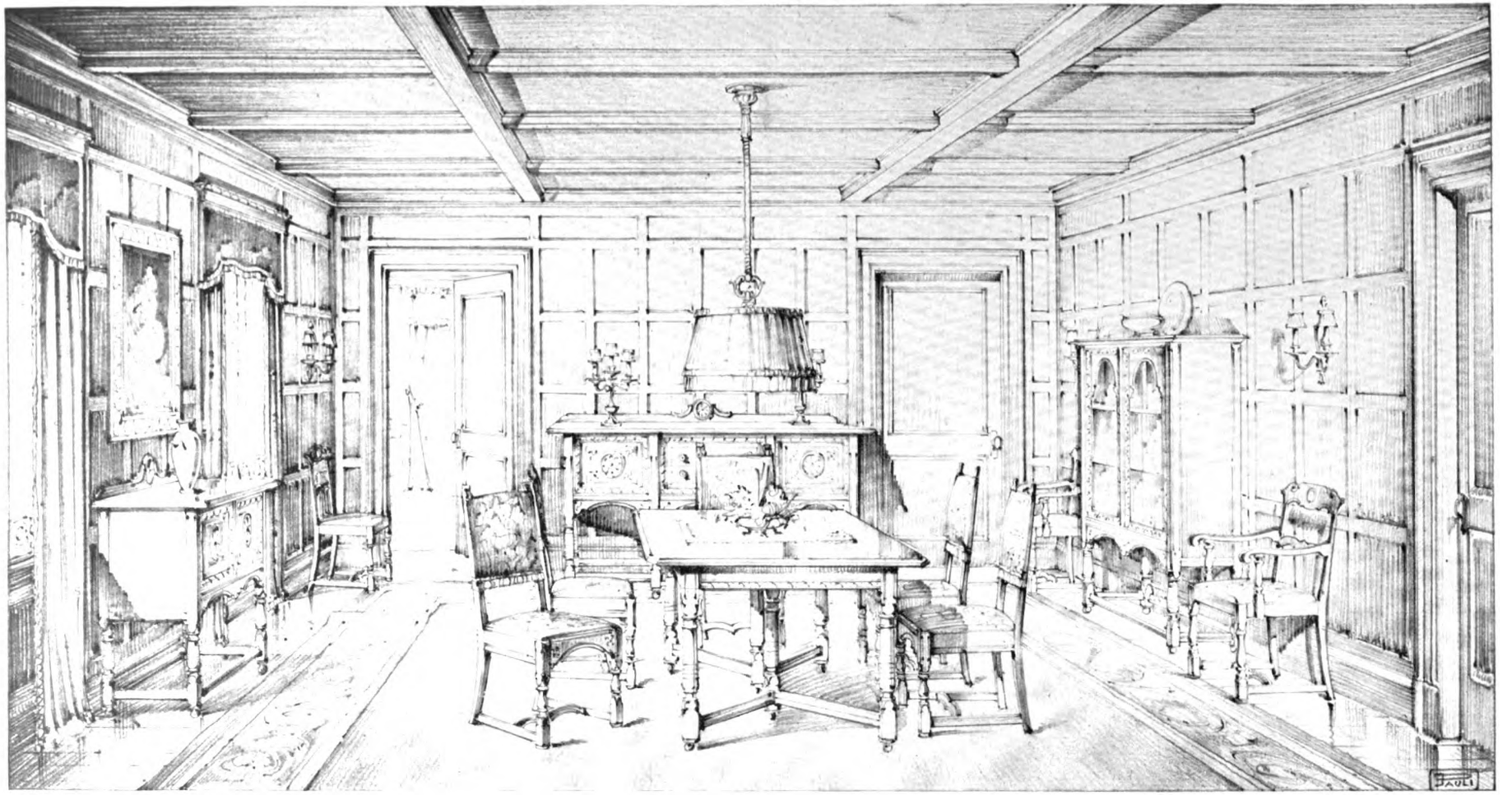
ANTIQUES REPRODUCTIONS OBJETS D'ART

HARRY S. PACK HERBERT S. CLIFTON
SALES MANAGERS

AUG. CASIRAGHI INC.

SHOWROOM:
119 WEST 40TH STREET, NEW YORK

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No. 21 SUITE

ITALIAN OAK

DISTINCTIVE DINING ROOM SUITES AT MODERATE PRICES

Shown on the fourth floor of the Keeler Building, Grand Rapids

BAKER & COMPANY, Inc.

ALLEGAN, MICHIGAN

Digitized by Google



Plaques of Old Masters and Old-fashioned Flowers, Boxes, Bookends, Framed Mirrors. Screens. Photos on request.
GRAND RAPIDS, KLINGMAN BLDG., 1st Floor.
REGAL ART COMPANY 3042 Lawrence Ave., Chicago
415 Madison Ave., New York



MIRROR BLACK
Lamp No. 149M—Height 29 inches
Shade No. 494—Diameter 20 inches
A perfect mirror black lamp at the price of ordinary pottery.
Send for illustrations
Wholesale Department
CASSIDY COMPANY, INC.
Designers and Makers of Lamps and Lighting Fixtures
101 Park Avenue New York

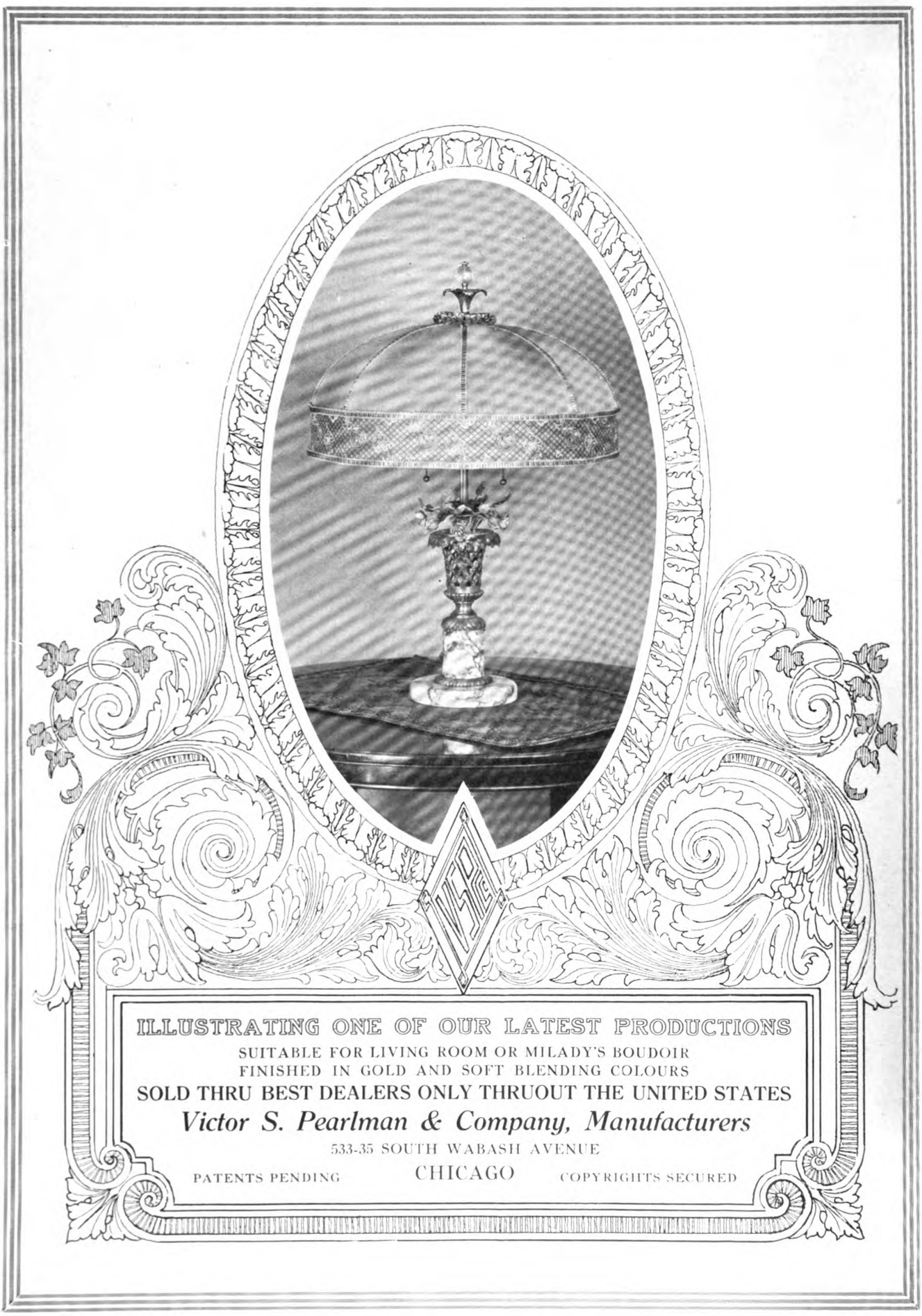
SILK LAMP SHADES
PORCELAINS
ART NOVELTIES
HORN and BRANNEN
LAMPS

Beaux Arts Shade Co.
303 Fifth Ave. *New York*

We Feature High Class
Special Order Work

BAS

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NINETEEN TWENTY ONE — *Has faded beyond the horizon and with it goes all of the disappointments of the yesteryear.*

NINETEEN TWENTY TWO — *Looms up on the horizon and sails forth on the depths of time full of promise and hope.*

Greetings: To the Captain and Crew of the Good Ship nineteen twenty-two

Let us all embark on this new voyage
With courage and faith in better things

The Waldo Co.
45 East 20th St., New York

Waldo Lamp and Shade Studios



Teakwood Furniture
Reed Furniture — Rugs
Embroideries
Brocades — Screens
Porcelains
Jeweled Trees — Bronzes
Enamels
Ivories — Lamps

A comprehensive stock adapted for interior decoration

SEND FOR CATALOGUE

CHINA-JAPAN DECORATIVE ARTS DEP'T
of the
JAPANESE FAN COMPANY
141-143 Fifth Ave., New York

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The GATEWAY



The grand entrance stairway to the showroom of Lincoln-Ray, Ltd., in the Gilbert Building, Monroe Avenue, Grand Rapids, where the furniture trade of the country can select fine furnishings.

Open all the year 'round.

Digitized by Google

TO GOOD TASTE *in* FURNITURE

Announcing

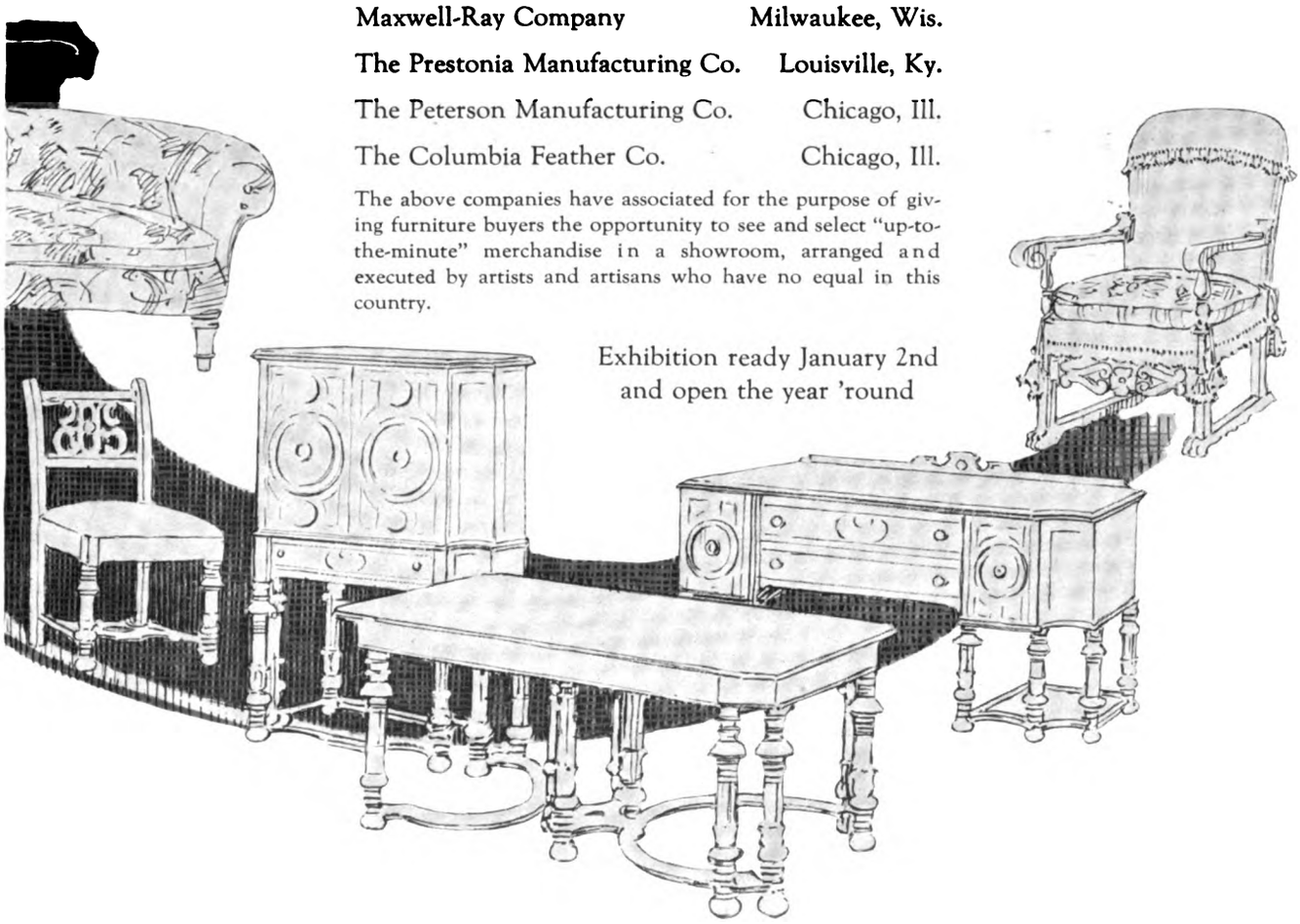
LINCOLN-RAY LTD.

Representing

The Orinoco Furniture Co. The Lincoln Chair Co.	Columbus, Ind.
Maxwell-Ray Company	Milwaukee, Wis.
The Prestonia Manufacturing Co.	Louisville, Ky.
The Peterson Manufacturing Co.	Chicago, Ill.
The Columbia Feather Co.	Chicago, Ill.

The above companies have associated for the purpose of giving furniture buyers the opportunity to see and select "up-to-the-minute" merchandise in a showroom, arranged and executed by artists and artisans who have no equal in this country.

Exhibition ready January 2nd
and open the year 'round



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The GORHAM GALLERIES

offer their unusual facilities of co-operation with American sculptors in the planning and arrangement of decorative detail for both interior and exterior ornament. This unique service will be rendered to interior decorators and landscape architects, recognizing their interests

FIFTH AVENVE at 36TH STREET New York



The Mr. and Mrs. Frank G. Logan Medal, Awarded the Edgewater Tapestry Looms by the Art Institute of Chicago, 1921.

DESIGNERS and WEAVERS
of
HAND-WOVEN TAPESTRIES
and
NEEDLEPOINT

Not "Domestic" but "Made in America"

ANTIQUE TAPESTRIES RESTORED

EDGEWATER TAPESTRY LOOMS

15 EAST FORTIETH STREET

NEW YORK

LORENTZ KLEISER, President

Trade-mark

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FRENCH
Hand Made Furniture



Our Uffizi table, illustrated, is in the Italian Renaissance style, sturdily fashioned from genuine walnut. In its hand-rubbed finish and authentic design it is fully representative of the excellence that has built up the nation-wide reputation of the hand-made furniture that bears the mark of FRENCH

Branded underneath every piece, this mark is a guaranty of quality

THIS is a table with a mission of importance to dealers in better furniture. We have designed it to sell at a price so moderate that the appreciation of fine hand-made furniture may now be extended to the smaller homes. The price of this table, and of several others included in the same series, will add to the clientele of our dealers many more discriminating families who have come to know and appreciate our hand-made productions through our national advertising.

WM. A. FRENCH FURNITURE COMPANY

219 FIFTH STREET N. E. MINNEAPOLIS, MINN.

New York Salesrooms in Cameron Building, Madison Avenue and 34th Street

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Announcing
A Complete New Line
for 1922

Lamps in silver, bronze, iron and pottery
Crystal and Metal Fixtures

New and Exclusive Designs in Silk Shades,
Pillows, Table Covers, etc.

Ramsey, Lyon & Humphreys, Inc.
211 East 45th St. *New York, N. Y.*



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Individualism in Good Furniture

An Exceptional Exhibit

Be sure to see the Elgin A. Simonds exhibit of fine furniture at the Grand Rapids Furniture Exposition. In this extensive display of the finest period and modern styles of furniture you will discover many new and unusual features.

Much interest in Elgin A. Simonds Furniture has been aroused all over the country by means of national advertising. The unique services of the Department of Interior Design has been taken advantage of by many lovers of beautiful homes.

This elaborate display provides an opportunity to see the particularly fine models which the public will desire after becoming acquainted with them through our advertising.

The Elgin A Simonds Company Furniture Syracuse NY



The Elgin A. Simonds Company
Manufacturers of Furniture
SYRACUSE, N.Y.
NEW YORK BOSTON CHICAGO
NEW ORLEANS PORTLAND ORE.

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DECORATORS FURNITURE CO., Inc.

48-50 East 59th St., New York City

Telephone Plaza 6489

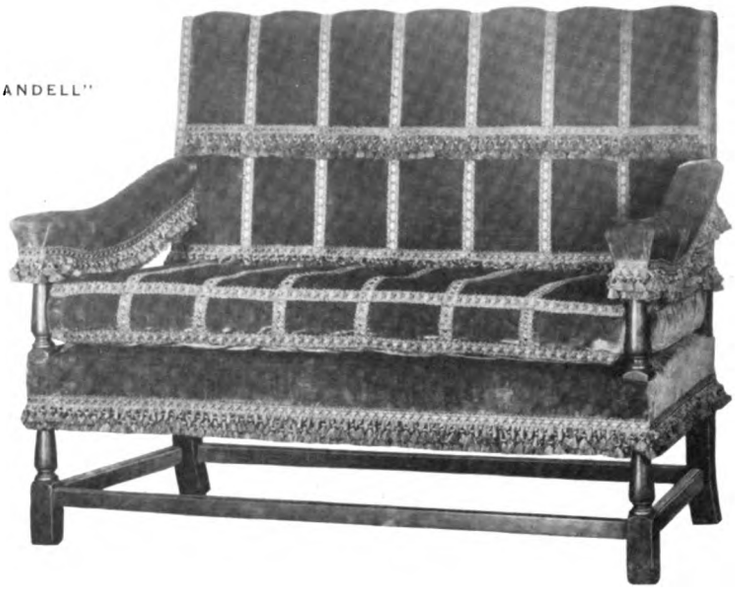


Manufacturers of
High-Grade BED ROOM and
DINING ROOM FURNITURE
with exceptional finishes
of particular interest
to Decorators

FURNITURE THAT BECOMES A PART OF AND ENHANCES THE DECORATIVE SCHEME OF THE ROOM FOR WHICH IT IS FINISHED

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"ORANDELL"

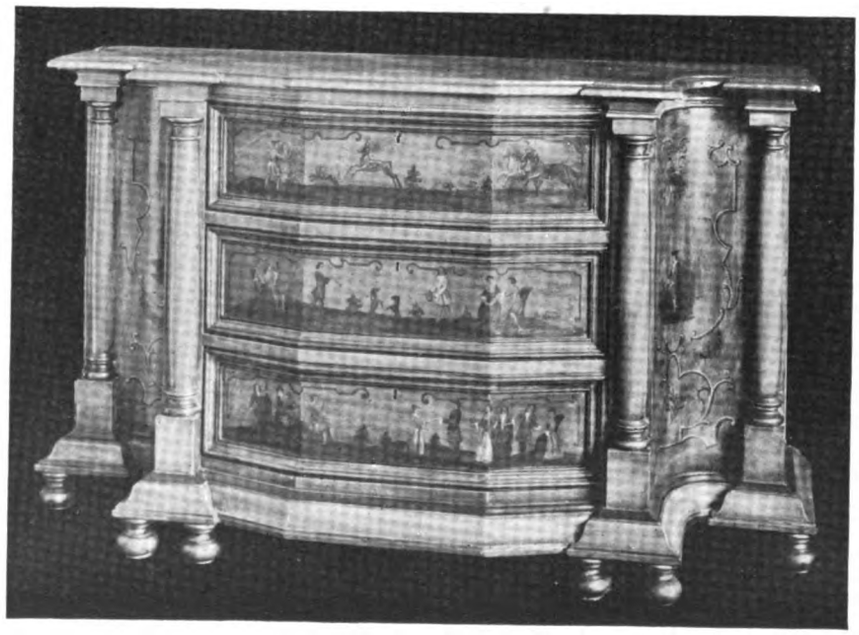


The Tobon Company
MAKERS of EXCEPTIONAL FURNITURE
SHOPS at 441 East 53rd Street NEW YORK CITY

Reproductions of rare examples of Early Italian, French, Spanish and English Schools

B. D. MONTAGUE CO.
Manufacturers
755 Boylston Street
BOSTON, - MASS.

Exceptional Furniture
Possessing the Charm
of the Old Masters



WYCOMBE CO., Inc.
226 East 42nd Street, New York
Agents

Illustrated: Venetian Commode

Digitized by Google

KENSINGTON FURNITURE



Wholesale Showroom:
14 to 18
East 32nd Street
7th Floor

KENSINGTON COMPANY
MANUFACTURERS AND IMPORTERS
FINE FURNITURE ART OBJECTS
NEW YORK

Shops:
79th Street and
East End Ave.



HENRY FULDNER & SONS, Inc.

Established 1874

Manufacturers
of
Decorative Furniture

Our distinctive creations have met with the highest recognition for excellence and incomparable decorative quality.

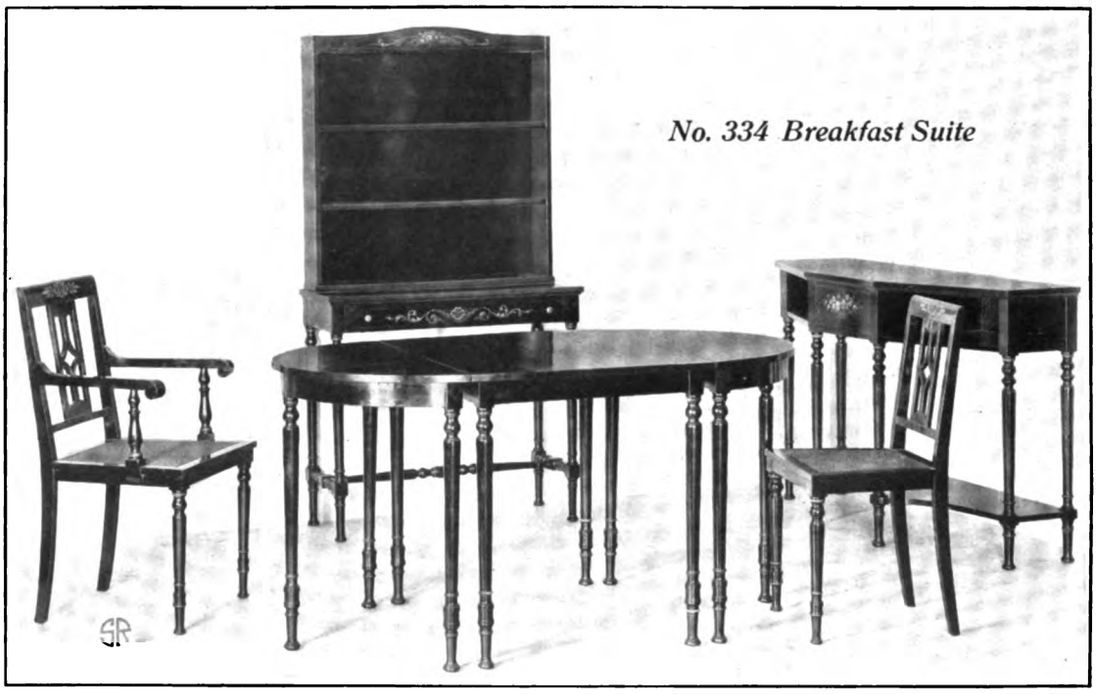
SPECIAL ORDER WORK SOLICITED

Factory and Showrooms:
404 East 14th St., N. Y. 405 East 13th St., N. Y.

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Palmer & Embury
M'F'G.CO.
119 WEST FORTIETH STREET NEW YORK

FURNITURE
EXCLUSIVE FABRICS ANTIQUE TAPESTRY PANELS
MOROCCOS


No. 334 Breakfast Suite

SLACK, RASSNICK & CO.
DESIGNERS and MAKERS OF FINE FURNITURE
Factory and Showrooms:
422-430 East 53rd St., New York

Digitized by Google

COPR. GOOD FURNITURE MAGAZINE

PLATE 346

ELEGANCE AND UTILITY CHARMINGLY UNITED IN THIS HEPPLEWHITE STYLE

Suite No. 130, made by
LUCE FURNITURE COMPANY
Grand Rapids, Mich.

Digitized by Google

ELEGANCE AND UTILITY CHARMINGLY UNITED IN THIS HEPPLEWHITE STYLE

HEPPLEWHITE'S ideas respecting the furnishings for a bed room were characterized by far greater simplicity in every way than those he applied to other rooms. It is necessary to remember also that complete bed room suites, as they are produced today, are a comparatively modern innovation. A genuine Hepplewhite bed room suite would scarcely gain the approval of the modern housewife for its practical utility. The old style wardrobe, which was next in importance to the bed, would not be considered at all possible today when it is remembered that clothes had to be folded up and placed on one of the many shelves.

This bed room suite then, may be termed a modern suite in which Hepplewhite's most charming inspirations have been incorporated. The genuine satinwood and beautiful mahogany, with the addition of black, produces a combination that is very fascinating and artistic.

The chairs and the bench in this suite are worthy of special attention, for while they are dainty as all bed room chairs should be, yet they are unusually strong and serviceable. Another attractive feature in this suite is the rich, strong color which permits the use of a brilliant color scheme for the room. The rugs therefore, are Oriental reproductions in brilliant reds, blues and broken yellows. Harmonizing with these are the dainty lamps and accessories, the whole producing a happy, colorful, entertaining interior.

PLATE 346

SPECIFICATIONS OF FURNITURE

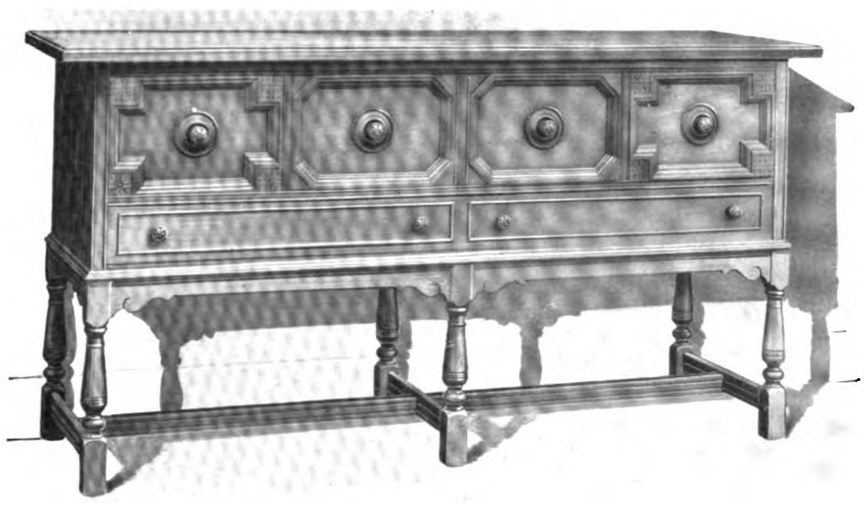
1. DESK—Base 18 x 42; Height 35".
2. MIRROR—Plate 18 x 28.
3. DRESSING TABLE (Hanging Mirror)—Base 18 x 42.
4. DRESSING TABLE Base 17 x 45; Height 63"; Plate 20 x 32.
5. MIRROR—Plate 18 x 28.
6. LOW-BOY Base 22 x 40.
7. NIGHT STAND—Base 14 x 16; Height 27".
8. BENCH —
9. ROCKER —
10. CHAIR —
11. BED—Slat 4' 6"; Height 45".
12. LOW-BOY—Base 22 x 40; Height 69"; Plate 16 x 22.
13. TWIN BEDS Slats 3' 3"; Height 45".



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED BED ROOM

Suite No. 130, made by
LUCE FURNITURE COMPANY
Grand Rapids, Mich.

Digitized by Google



Modern Furniture

The average man furnishes his home with new, modern type furniture. The average dealer quite naturally handles mostly new goods. We produce a line of furniture that is interesting in its newness of proportions and finish, but old in the matter of time-tested beauty of correct period motif.

GRAND RAPIDS FURNITURE COMPANY

GRAND RAPIDS, MICHIGAN

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Suite No. 629

Worthy of America's Fine Dining Rooms

This is one of our new suites shown in January. Its quiet elegance and inherent richness accord, we believe, with the growing preference for worthier household appointments.

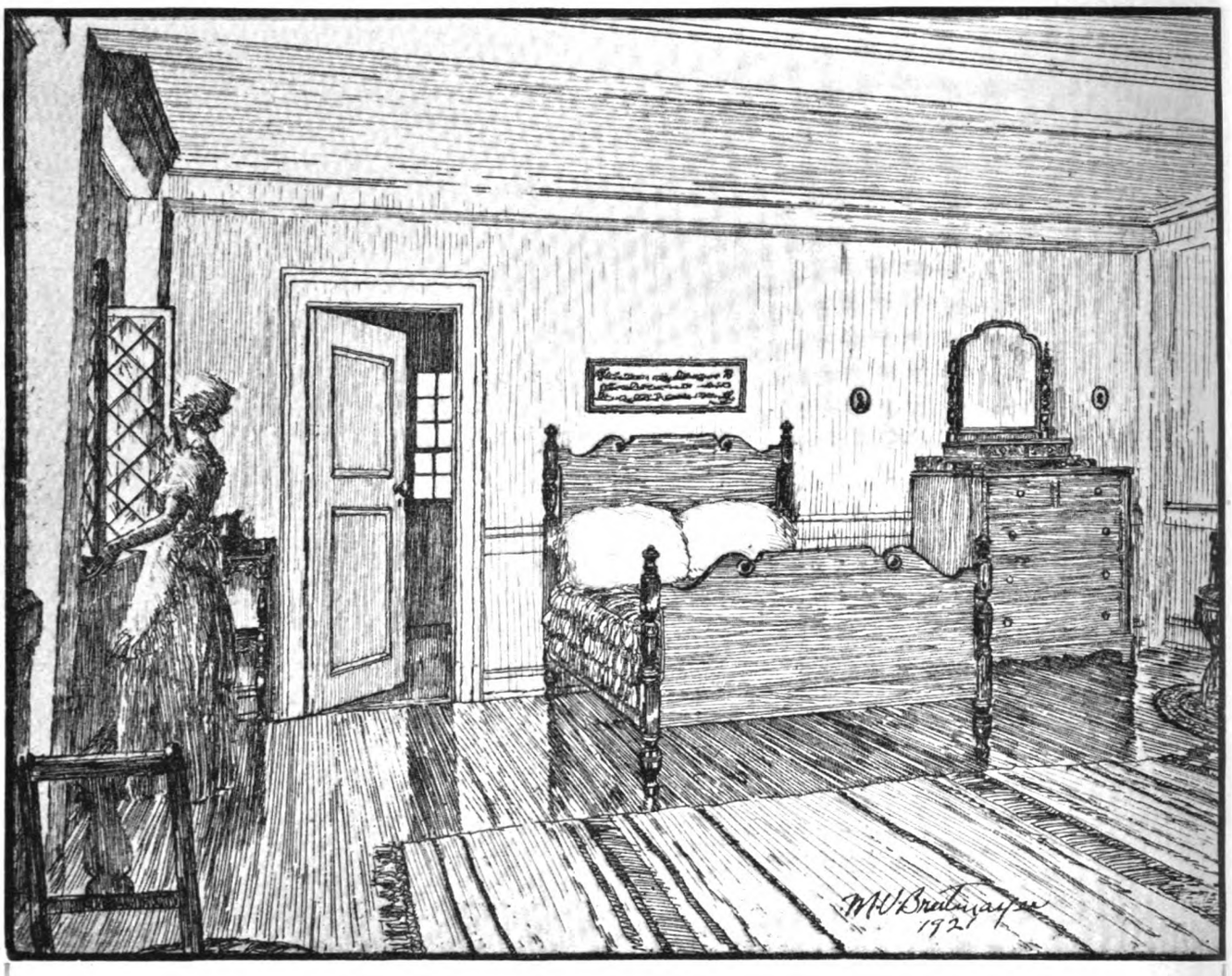
The influence of the classic Louis Seize is visible in the delicate carved details, in the tapering legs, the bowed ends of the cabinets, and the oval chair backs. The group is all mahogany, with lovely burl panels. The finish is our Claremont Mahogany, a deep tobacco brown that acquires increasing warmth and beauty with the passing years.

This suite was highly favored by our buyers, whose ideals of craftsmanship coincide with ours, and who value not lightly their exclusive Grand Rapids Chair franchise.

GRAND RAPIDS CHAIR COMPANY
GRAND RAPIDS, MICHIGAN

Makers of Dining Room, Living Room and Hall Furniture

Digitized by Google



THE broadening requirements of the present decade are well reflected in the wide scope of the Phœnix Line.

Ranging from dainty bed room and dining room suites moderately priced, to massive, costly productions.

PHŒNIX FURNITURE COMPANY

MANUFACTURERS

GRAND RAPIDS, MICHIGAN.

Bed Room and Dining Room Furniture in Period Styles

Digitized by Google



No. A-435¼
EIGHTEENTH CENTURY
EASY CHAIR

CENTVRY FVRNITVRE COMPANY
GRAND RAPIDS, MICH.

Representatives:

Craig McClure

W. A. Nicholson, Jr.

CENTVRY

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Michigan Chairs



Michigan Chairs are easily distinguished through noteworthy excellence of design and workmanship. They have always been leaders of style and construction and they retain that position through inimitable character and worth.

MICHIGAN CHAIR COMPANY

Grand Rapids, Michigan

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THREE generations of critical buyers of fine furniture have enthusiastically endorsed Widdicomb creations for their faithful portrayal of the best of all times in furniture design, the master craftsmanship of their cabinet work, and their substantial and durable construction.

Merchants who handle Widdicomb Period Bed Room Suites, find that they are building for themselves an unusual prestige among the most discriminating class of trade.

The Widdicomb Furniture Co

TRADE MARK REGISTERED IN U S PATENT OFFICE

GRAND RAPIDS, MICHIGAN

Fine Furniture Designers since 1865

Digitized by Google

Mr. Dealer

Are you prepared for the new situation that will confront you in the early spring?

We have made a study of the changes in size, style, character and number of rooms in the new building program, which affects especially the moderate priced homes and apartments.

Many new combinations of rooms have come into existence which require a special type of furniture.

The dealer in your community who handles our line will furnish these new homes.

A proof that our furniture is adapted to present conditions is its retail sale in the districts in which the building program first started.

Booklet "F" is available, also large photogravure plates, which will give you an idea of the better-selling patterns.

In addition to the plain finishes in standard colors for living, dining and bed room, we have prepared small color boards showing the color treatment that has gone into the best sun rooms and breakfast rooms in the country.

Stickley Bros. Company
Grand Rapids, Mich.

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JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.

THE CHARACTER LINE
OF GRAND RAPIDS

JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.

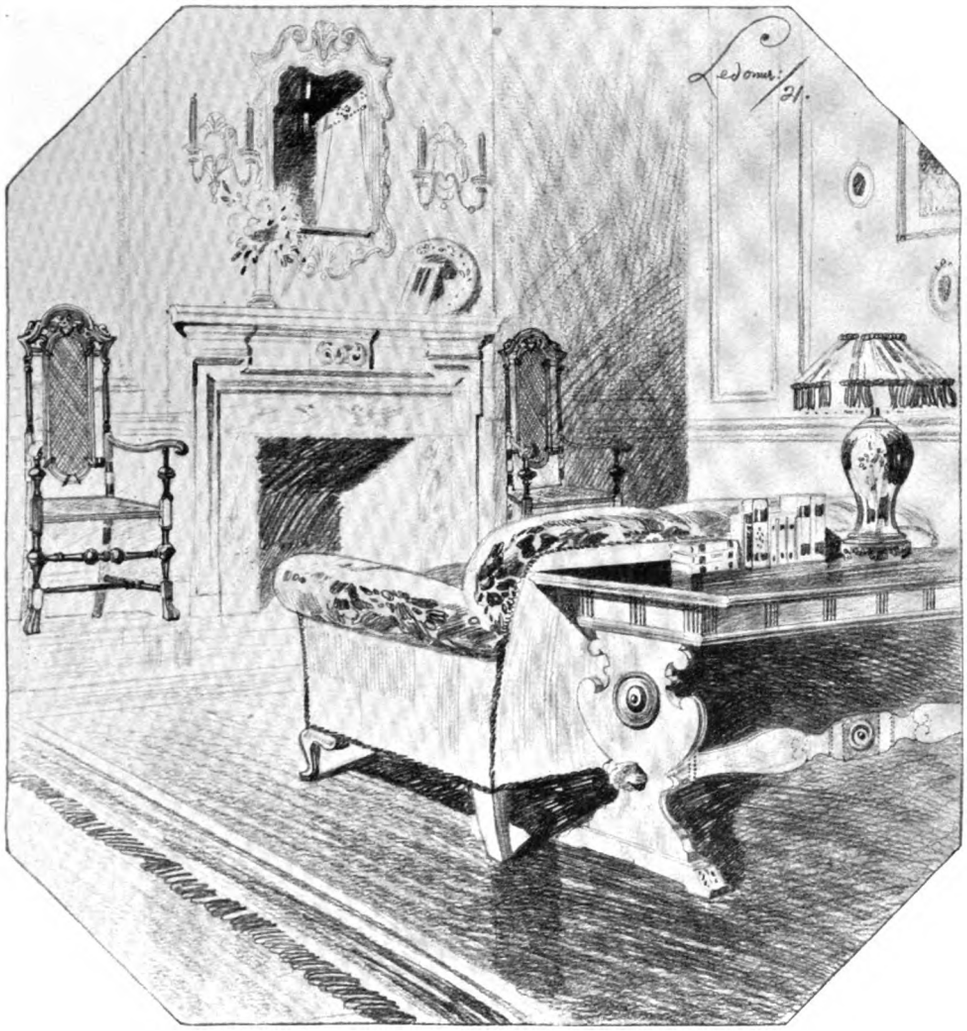


DESIGNED BY
T. Stanley

MEDIVM PRICED HAND-MADE
DINING-ROOM & BED-ROOM FVRNITVRE
FOR THE CVLTVRED TRADE
JOHNSON FVRNITVRE COMPANY
GRAND RAPIDS, MICHIGAN

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Grand Rapids Furniture Shops



840 MONROE AVE.

GRAND RAPIDS, MICHIGAN

Successors to John D. Raab Chair Company

Manufacturers of

Everything for the Living Room, Library and Hall

at moderate prices

Digitized by Google



The Luce Furniture Company

Grand Rapids, Michigan

The Largest Manufacturers in the World of Bed Room and Dining Room Furniture Exclusively

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Individualism ~ in Good Furniture

Prepare for Spring

Everything points to an early and active period of furniture buying. The Elgin A. Simonds Company has created some striking furniture designs that have been enthusiastically received at all advance showings.

Our advertising appropriation has been materially increased with the idea of making the public still more familiar with the beauty of Elgin A. Simonds Company Furniture. Behind its high-class appearance is the enduring construction of highly skilled workmanship.

Plan for your Spring Display of furniture now. Make your selection of stock early from our new and attractive designs.

The Elgin A Simonds Company Furniture Syracuse NY

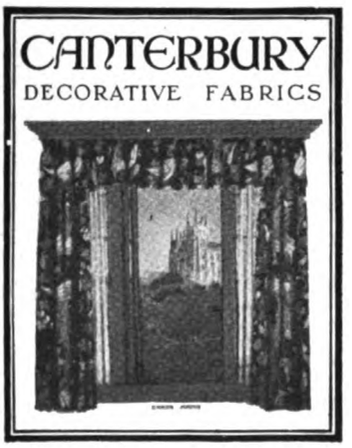
The
Elgin A. Simonds
Company
Manufacturers of Furniture
SYRACUSE, N.Y.
NEW YORK BOSTON CHICAGO
NEW ORLEANS PORTLAND ORE.



Digitized by Google

THE FOUNDATION OF SUPERIORITY





DISTINCT originality of design, unusual harmony in color combinations, and unequalled adaptability to all home decorative schemes—these qualities have placed Colonial and Canterbury Fabrics first in the field of interior decoration.

MARSHALL FIELD & COMPANY

Designers • Producers • Importers • Distributers

CHICAGO NEW YORK

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Furniture of Quality, Attractive and Refined, for Dining Room and Living Room



LIFE TIME FURNITURE

LIFETIME Furniture typifies the progress being made in furniture design. Dealers who saw our exhibit at the January Market were impressed with the extreme beauty of our new patterns and the rich character of the various finishes.

With every increased consumer demand for well designed and soundly built furniture, Lifetime Furniture gains new friends and good-will for dealers.

Grand Rapids Bookcase & Chair Co.

HASTINGS, MICHIGAN

New York Office: 152 West 42nd St., Room 706
Chicago Office: - - 811 S. Wabash Ave.
Grand Rapids Office: - - Blodgett Bldg.

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The BURCH Line
Upholstery Fabrics
A. F. BURCH COMPANY Grand Rapids, Mich.



SHELBURNE MOHAIR

A novel design in Block Mohair, supplied in a variety of Distinctive Colorings.

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The Intangible Asset

The other day a firm whose product is known from coast to coast placed a cash valuation of one million dollars on its trade-mark—and this was upheld by the courts.

Just what does this signify?

Simply that they considered the confidence, the good will of the public worth more to them than all their other assets—buildings, machinery and fixtures—combined.

And yet some people refer to good will as an "intangible asset."

We have no secret formula for obtaining the good will, the confidence of our customers. It has been openly and honorably earned by giving intelligent, dependable service, by handling cabinet and drapery hardware of unquestioned quality and by offering, at all times, the best drapery and upholstery fabrics the world markets supply.

This, we believe, forms the right basis for a lasting and mutually profitable relationship.

LUSSKY, WHITE & COOLIDGE, INC.

65-71 W. Lake St. **CHICAGO, ILL.**

We will be glad to submit samples or send Catalog of Cabinet and Drapery Hardware.

May we mail you a copy of "Color Harmony in Window Draperies"? It's free—and well worth while.

Digitized by Google



The lasting qualities of creative artistry are seen in the conventional borders of fruit and flowers done in the 15th Century by Luca della Robbia. They have had a stronger and more universal appeal with the passing of each century.

Medallion by LUCA DELLA ROBBIA

Danersk Prints and Chintzes

THERE is a velvety richness about the della Robbia Print that makes it appropriate for the most dignified surroundings. It breathes the spirit of the Italian Renaissance and will grace a great hall, library or the lobby of a large hotel or club. Regardless of its reasonable cost, it seems of greater importance than many an expensive brocade or velvet.

We give great care to the ordering of the color harmonies of all Danersk Prints, knowing that many of the best known decorators in this country and England depend on them as the point of initial interest in obtaining their most important contracts.

We welcome your inquiries regarding cut lengths or piece goods, and are eager to be of real service to you in all the departments of our business.



Della Robbia print

ERSKINE-DANFORTH CORPORATION

Wholesale Fabric Department

2 West 47th Street, New York City 315 North Michigan Avenue, Chicago, Ill.

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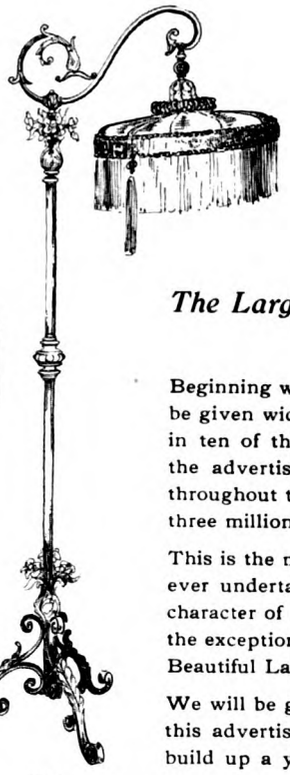
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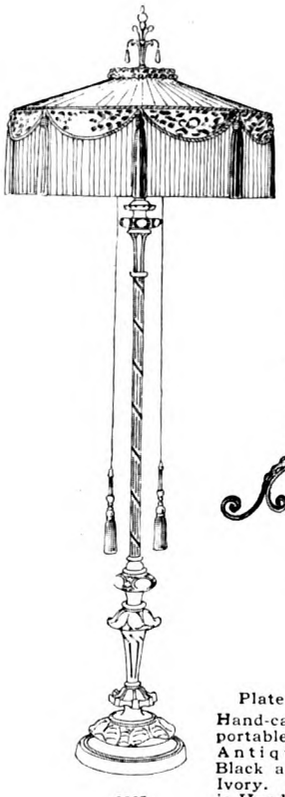
Plate No. 2031
Hand-carved solid walnut portable. Two-light cluster. Walnut Polychrome finish. Oval shade; putty silk. Size 24". Height 33".

2031

Plate No. 2307
Hand Wrought Iron Bridge Lamp finished in Antique Ivory Polychrome with adjustable bracket. The shade is of Putty Georgette and Orchid Taffeta.



2307



2365

Plate No. 2365
Hand-carved wood portable finished in Antique Gold, Black and Bone Ivory. The finial is Hand Wrought with Crystal pendants, three-light cluster. Putty and Black shade is of Georgette and Antique Lace with Black and Gold Tassels.

The Largest Lamp Advertising Campaign Ever Undertaken

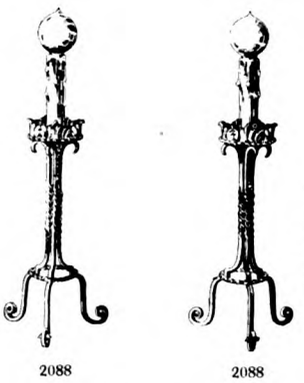
Beginning with the first of the year, Almco Lamps will be given widespread publicity through our advertising in ten of the largest city newspapers of the country, the advertisements appearing every other Sunday throughout the entire year, and reaching approximately three million readers.

This is the most important lamp advertising campaign ever undertaken by any manufacturer, and the high character of the advertising is entirely in keeping with the exceptional beauty and quality of "America's Most Beautiful Lamps."

We will be glad to give you further information about this advertising and tell you how you can use it to build up a year-'round lamp business of great profit.

The ART LAMP MANUFACTURING COMPANY
Chicago

Wholesale Showrooms: 1435 South Wabash Avenue, Chicago
306 Fifth Avenue, at 31st Street, N. Y.



2088 2088

Plate No. 2088
Dainty Table Torchere of Hand Wrought Iron, finished in Antique Ivory Polychrome. Height 21". Usually shown and purchased in pairs.

ALMCO LAMPS

59

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PERU CHAIRS



3156C



3156B

HEPPLEWHITE

American Walnut Finish
Mahogany Finish
Enamel



3156R

The Plumes of the Prince of Wales

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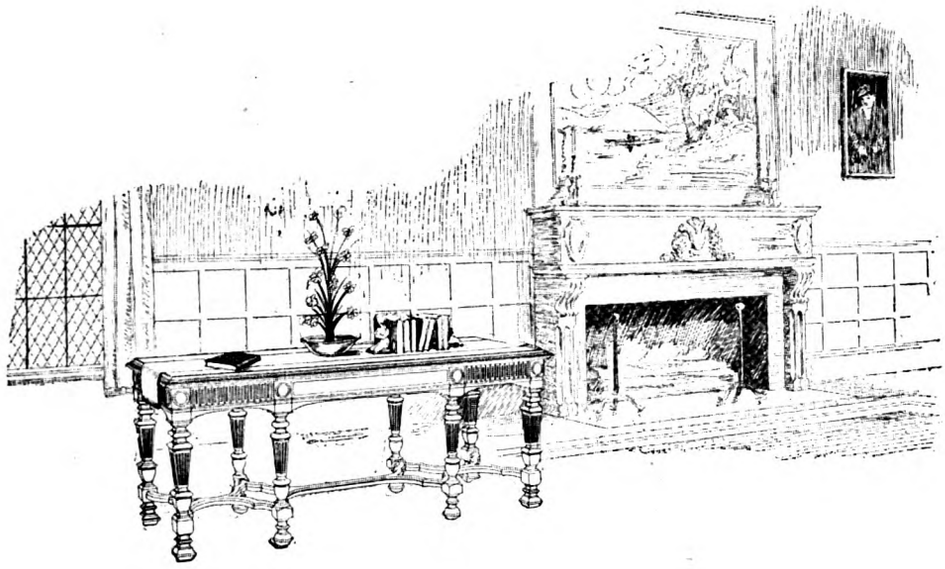
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GOOD FURNITURE

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L. I. Nowlin, Assistant Editor

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GOOD FURNITURE MAGAZINE

Published Monthly to Promote Higher Standards — In Making and Selling Modern House Furnishings

VOL. XVIII — CURRENT TOPICS — FEBRUARY, 1922 — No. 2

CURRENT TOPICS OF TRADE INTEREST

The Outlook

That furniture and textile prices have for the present reached the bottom of their decline, and are now slowly in the ascendancy, bodes well for the home furnishing industry, in both wholesale and retail branches.

Geographically, spotted conditions prevail, and all parts of the country are not financially able to build the new homes needed or even to refurnish the old ones to satisfaction. However, there is a large percentage of the population with sufficient buying power to keep goods moving steadily in most localities. With this the prevailing attitude, January purchasers of building or furnishing materials, such as furniture and textiles, have found themselves buying on a rising market.

With lumber prices growing steadily higher, it is probable, furniture prices will correspondingly rise in February and March. With textiles, the rise may not come before April; in the building materials markets, not until Spring building gets substantially well started. No boom or feverish activity is looked for in any quarter, but good business, booked several months ahead, is the order of the day. Indeed, the word "confidence" is so freely used in trade reports as to make certain the stiffening of the purchasing attitude of home makers. Even those agricultural states which have suffered most in recent months, are expected to exhibit fair buying spirit in the near future, due to the financial assistance granted them by the banks and governmental agencies.

January reports show that 1922 has made no startling beginning in the retail centers, but this is naturally to be expected when inventory and clearance sales are of paramount interest. During the month, business was getting its breath for another campaign of accomplishment, of which February is expected to prove the beginning.

Retailers Association Meets

What will be accomplished during the next fiscal year by the National Retailers' Association? There is both need and opportunity to do much in overtaking and leading the spirit of interest in better homes that is now manifest, and that gives many indications of vigorous growth. Much has been done during the past year by the Association under the direction of its capable ex-president, John L. Young of Cleveland.

Walter L. Owen of Detroit, succeeds Mr. Young as president, with Louis E. Breuner, Homer S. Williams and William H. Monk, Jr., as vice-presidents. Frank R. Mahoney of Chattanooga continues as custodian of funds and John A. Gilmore as secretary. This official personnel will continue the effective work already well started.

At the annual meeting held at Grand Rapids on January 12th, the assembled retailers, all members of the Association, listened to several inspiring talks. Public recognition of the educational work fostered and originated by Good Furniture Magazine was given by Dean Henry Turner Bailey of the Cleveland Art School and formerly of Boston, one of the best known art educators in America. In drawing a contrast between Europe and America, he pointed to the fact that we have more beautiful homes of moderate type, belonging to average people, than any other nation in the world.

Cooperation, not competition, must be the twentieth century watchword in the propagation of the home furnishing industry. This is the keynote of the Better Homes Bureau, vested with the responsibility of directing public sentiment and business effort of a concerted kind toward expansion of interest in this subject of home.

It developed, during the address of Mr. Lee,

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chairman of the Vigilance Committee of the Advertising Clubs of the World, that the projected "standards" of furniture manufacture had not been adopted, but had merely been tentatively proposed by the Vigilance Committee of the Associated Advertising Clubs. In March, a meeting of manufacturers is scheduled to meet, and presumably to take specific action on this subject.

Recommendations Adopted

Recommendation was made by the Retail Association that furniture market months be changed to May and November, as more seasonable periods for ordering, and the resolution was referred to the Trade Relations Committee.

The simple sales tax found favor with the members, the argument being that a "sales tax modeled after the Canadian plan, imposes no burden upon the retailer other than to ascertain the amount of his sales." Hence, it was resolved to petition the United States Congress and other officials connected with the formation of tax plans, to cast complicated systems into the discard and furnish the merchants with an easily ascertained sales tax.

It was resolved to designate one week in October as National Furniture Style Show Week—this in view of the extraordinary advance in recent years in the manufacture of better furniture, which the retail dealer alone can properly introduce to his buying public.

Campaign Plan for Homes Bureau

It has been ten months since a meeting of representative manufacturers and retailers met at the Drake hotel in Chicago, and voted a million dollars for exploitation of better furniture. This trade movement has taken on a broader aspect in the change of name to the American Homes Bureau, and opens a wider field of usefulness.

So far, little of a tangible nature has been done. Necessary funds have been advanced or given by a few of the really big men in the industry, and pledges are said to be less than half the necessary amount. It might be said that the cart is being hitched before the horse in the methods being pursued. It is reasonable to suppose that it would be relatively easy to raise this amount almost over night, if the subscribers knew what was to be the general plan of operation.

Confidence is a necessary element in human relations. Yet few like to violate the old injunction about buying a "pig in a poke." It is reasonably certain that "should-be subscribers" would actually become cooperators, if some tangible, hard-headed plan were placed in effect—big enough to do the work that it must do in carrying instruction, inspiration and education into the homes of the greatest possible number of people.

People like to see the wheels go round, particularly when their money is supplying the motive power, or is going to supply that power. A cooperative industrial plan has to be carried out on the same complete scale that is needed in the case of an individual business. The advantage of a cooperative plan lies in the fact that there are vastly more people ready to help carry it through.

First necessary is the *idea* itself. When that is conceived, then it must be followed by another idea that makes the first one of practical value.

Who Will Build?

With every business agency heralding the early resumption of building activity, it is of benefit to read the conservative forecast, made by C. Stanley Taylor, financial editor of The Architectural Forum, after an exhaustive survey of the building situation.

For the first time in several years it is possible to demonstrate sound reasons for optimism in regard to increased building activity, he holds. This statement is not based alone on the fact that building reports show a considerable increase in the volume of contracts let in the past three months, so that here and there signs of pronounced activity may be recognized.

Now, general expressions of opinion regarding the future of the building industry refer constantly to the term "pre-war levels." As a matter of fact, building investors have not been waiting for "pre-war levels," but for building costs to come down to a point where the element of stabilization of cost is introduced.

The situation today is that within the last three or four months building costs have actually entered this zone of stabilization. Consequently, we find a considerable increase during that period in the volume of money actually being expended in the building field.

Contracts have been let, sufficient to provide a material increase in the volume of building construction, and the important point is that this condition may be recognized as the first phase of a sound building movement.

There will be no boom, however, because there is not sufficient financing available to make it possible.

California leads the other states with respect to probable construction, while good likelihoods of construction lie in the Central West and in the East. There, also, are a great many possibilities for building in the Southern States. These possibilities are greater than seemed likely under the stringent conditions which prevailed there prior

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to the rise in the price of cotton. The prospects for building in the strictly agricultural states are not so favorable.

Own Your Home Expositions

At present, 62 per cent of the people in the United States are rent payers and the average man is using 40 per cent of his income for this purpose; notwithstanding the fact that economists have agreed for years that one-fourth of the income is the proper proportion to pay for shelter.

With eloquent appeals being made to legislatures from coast to coast and the press of the nation making valiant efforts to remedy these conditions, manufacturers of materials and equipment in Chicago and New York are getting behind the "Own Your Home Expositions" again this year in an effort to show those most concerned about the great national housing shortage, that the only way to stimulate home building and re-sell the American home to the American people is to show them how to build. The Second Annual "Own Your Home" Exposition will be held at the Coliseum in Chicago, March 25th to April 2nd; the Fourth Annual "Own Your Home" Exposition will open in New York at the 69th Regiment Armory, on April 22nd to continue until the 30th.

Plans are now under way for the erection at the New York Exposition, of a full size model house, to be called the "Home Convenient."

"The secret of successful exhibition of home furnishing materials is to show them in their natural environment; hence, we are insisting that all decorative materials be displayed here in interior settings," Wm. Laurel Harris, chairman of the Interior Decorations Committee announces. "A room complete in every detail, or any corner of a room in which furniture is correctly grouped, means much more to the visiting public than a row of armchairs, a table or mere draperies. Especially is this true in appealing to the women and they are the ones vitally interested. Being able to see these items in the applied form and to obtain advice on every problem that might beset them, is one sure means of booming home building."

Cleveland's Unique Furniture Exhibit

Cleveland furniture dealers are trying a unique plan for introducing their new 1922 patterns to the buying public—at the same time promoting the Better Homes Movement.

A Builders' Exhibit is planned late in February, in dedication of the new Auditorium in Cleveland. On this occasion, both the building trades and allied industries will be represented. As their share in the exhibit, the furniture dealers will show typical suites of furniture, selected at the winter furniture market, and which have not been, up to that time, shown in Cleveland. This furniture will be arranged with accessories in proper settings. An exhibition booklet, advocating the importance of correct home furnishings, will be distributed to visitors, and notice given that any of the furniture on exhibition may be purchased from any of the co-operating dealers.

This exhibit plan is the latest commendable effort on the part of Cleveland merchants to work for a common end in the propagation of the home furnishing industry. They recognize the value of, and the necessity for high ideals in merchandising, selling, and advertising. In the latter respect, Cleveland deserves recognition for doing the job so well; better, in the aggregate than any other group does it.

Industry Divided on Valuation Plan

Representatives from the Senate Finance Committee have been making the rounds of the textile mills recently, to get samples of draperies as a basis of American valuation.

If American valuation works out as it might, many say house furnishing textiles will be affected. And yet in the process of getting themselves a shelter from competition by cheap labor, these industries may achieve splendid isolation from which it will be hard for the country as a whole to recover. Perhaps it will not be long before importations will be begging for buyers. Again, perhaps not.

At any rate, the home furnishing industry is divided, on this question, into two parts; the camp of the importers holding out against the plan, and the camp of the manufacturers of competitive American goods strong in support of it.

The National Association of Upholstered Furniture Manufacturers stands solidly against it, arguing that such abstract benefits as the creation of equality of duty among all countries exporting fabrics means nothing to them, but that the increase of duty on fabrics from the particular countries they do business with, means considerable.

Oppositely, the National Association of Manufacturers favors the plan, since it will protect their goods from the dangers of foreign dumping.

When all is said and done, only 12.06 per cent of our imports, those which come under ad valorem rates, will be affected so that the passage of the proposed plan will probably neither make nor break our foreign trade. However, that given percentage means much to the differing members of the house furnishing industry and

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each side will continue to besiege its senators with arguments until the bill comes to vote, which may not be before May.

Again the Senate arises in its dignity and demands an investigation by the Federal Trade Commission of the house furnishing goods industry. The resolution, sponsored by Senator Kenyon of Iowa, provides that the inquiry shall embrace "the causes of factory, wholesale and retail price conditions of house furnishing goods, beginning with January, 1920, particularly to ascertain if there have been combinations in restraint of trade."

To Investigate Home Furnishings Industry

Exactly what action preceded the resolution is somewhat vague, in the printed reports of Senate proceedings, but the fact remains that an investigation is demanded.

As was said several months ago when a similar investigation was ordered, the home furnishing industry stands ready for any action the Federal Trade Commission may choose to take. There is nothing that representative manufacturers or retailers have to cover up. Rather, they welcome a showdown, for the home furnishing industry is an eminently honest one, and many have felt for some time that the industry has been unjustly criticised and accused.

What the minority of the dishonest may have to say is another question—those who are selling poor values at high prices, and "getting away with it." This class have never been countenanced by the representative members of the industry. Indeed, they have always felt that the unscrupulous minority were trouble makers for everybody and those within the industry are as eager as those outside, for fair play in business, and the exposure of foul practices.

Among the mooted points, the Federal Trade Commission will investigate the present price of furniture, inquiring why it is as high as it is. Scarcity of lumber will be one explanation. The scarcity and high price of labor another.

Furniture Prices and Labor Costs

In this connection, one furniture manufacturer points out that labor has taken fair reductions in the past year, and it is doubtful whether further reduction will follow, since manufacturers, as a whole, are not in favor of urging it.

"We could do it if necessary," he explains. "We could make our men work for half what they are getting now. But we wouldn't be twice as well off by such action, and the country would be worse off. If we cut wages in two, the men would be barely making a living; they would go undernourished and their families as well; they would have little or no purchasing power.

"We believe it is better to have a force of pretty well satisfied workmen who are able to buy their share of the world's goods. They do better work and with less friction. In comparison with the workers in the basic industries, now and before the war, furniture employes are among the best off, and the furniture industry is prospering and having few labor troubles."

The majority of American furniture manufacturers give little thought to export furniture business. Perhaps more should. M. Wulpi, commissioner of the Central Bureau of Dining Table Manufacturers, is of this opinion and presents his figures to back up his belief.

Furniture Export Markets

According to expert advices, he says, our furniture production has never been over 80 per cent of total capacity. That means that the cost of our 80 per cent production must carry the 20 per cent capacity burden. Production to capacity in normal times would therefore remove so much cost.

Granted that distribution would be demoralized by capacity production, why is export not the solution to avoid said demoralization of local distribution? The goods exported, at a profit, would aid capacity production and not be competitive in the local market.

What is the situation in furniture export? Statistics appear in the Foreign Commerce Department Bulletin of the Chamber of Commerce on "Our World Trade" for January-September, 1921, Value and Volume.

Among 100 principal items of export for the nine months, wheat heads the list valued at $380,556,000, with beans bringing up the rear with export value of $3,674,000. Furniture, except metal, stands 98th and shows but $3,746,000 export value, or but $72,000 more than "beans."

Up to the present, the furniture industry has maintained a somewhat negative attitude toward the possibilities of export business, dismissing the question on the plea that we have business enough at home to attend to. Perhaps for the immediate present, yes. But the future should not be forgotten.

But where would we export, some manufacturers argue. Not Europe; for Europe makes its own furniture, and besides, is divided into such different buying classes as to be an uncertain market for large scale imports of American goods. And the Orient is so far away as to make shipping difficult.

However, Mexico and South America remain,

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both of them potential markets provided manufacturers will find out what the home makers in these sister countries want. It will require study at first hand to obtain knowledge of the requirements of such customers, since about all that we know now is that a definite demand for high class furniture does exist there.

Now is the time to begin laying plans for this future trade, as the other American industries are doing, and likewise numerous European firms. For there are other countries besides our own that manufacture furniture and are ready to bid for trade. Eventually, the trade will go to the keenest business firms, be they American or European, and there is no reason why the market should not be ours.

Manufacturers Exhibit at Metropolitan Museum

From January 15th to February 26th the Metropolitan Museum of Art, New York, will hold for the sixth consecutive year its annual exhibition of work by manufacturers and designers showing study of the collections.

This collection of examples of current work lent by makers and designers active in many trades will demonstrate again the contact of the Museum with the production of industrial arts and will prove in direct manner its immediate usefulness for the arts of the present.

Textiles and rugs, furniture, glassware and tiles are among the home furnishing industries to be represented.

While many industries have moved along slowly during the period of retrenchment, progressive firms have not been idle. Despite their limitation of lack of orders, labor demands, deficiency of essential materials, some have pushed energetically forward, devising new machines, new textures, new colors, and studying design. These are the leaders whom all the industries follow. And it is a number of these effects that are recorded in the present Exhibition of Work by Manufacturers and Designers.

Architectural League Exhibit

The annual exhibition of the Architectural League of New York will be held this year in the Fine Arts Building at 215 West 57th Street. The opening ceremonies are to be on February 3rd at 9 P. M. and the reception on February 4th, from 3 to 6 P. M.

The exhibition will be open to the public from February 5th to March 4th, inclusive. Hours are from 10 A. M. to 6 P. M. and from 8 P. M. to 10:30 P. M.; on Sundays, from 1 P. M. to 6 P. M. The Exhibition this year will include drawings and models of proposed and executed work, both in architecture and the allied arts; also, specimens of decorative paintings, furniture, metal work and ceramics. Especial attention will be given in a novel way to interior decoration and home furnishings.

For a Real Industrial Art School

Quite recently appeared a powerful critical editorial in the New York Times on the subject of the Industrial Arts. It called attention to the marked shortage of skilled manpower, and, particularly the lack of training facilities in this field. To this situation is ascribed, not only the labor shortage in skilled trades, but also the high prices prevailing.

The articles in part is as follows:

In olden times the expert workman took young men as his assistants and taught them the secrets of his craft, thus building up the systme of apprenticeship that lasted well into the middle of the nineteenth century. With the invention of machinery, which permitted reproduction in quantity from the original model made by the artist, schools became necessary in order that leaders might be trained as designers and expert craftsmen.

To meet this need France had before the war 32 industrial art schools fed from over 200 schools of design; in England there were 37 industrial art schools, and the South Kensington Museum supplied traveling exhibits to some 350 art schools and 90 county museums; while Germany was credited with 59 industrial art schools, all comparatively new and well equipped.

There is now in America a sign of stirring to meet this want. The Chamber of Commerce of the State of New York, under the auspices of its Committee on Education, has been holding conferences of representatives from the following industries: Jewelry, silverware, silk, lace, cotton, carpets and rugs, furniture, interior decoration, lithography and wall paper. And it is hoped that out of this movement on the part of those interested on the industrial side and of organizations and individuals interested on the art side there may be developed an industrial arts institute that will help America to adorn and beautify that which enters into the daily life of so many millions. Those who wish to encourage such a movement should address the Committee on Education of the Chamber of Commerce, 65 Liberty Street, New York.

Standardizing Beds and Mattresses

As another effort to squeeze the waste out of industry, makers of mattresses and of beds endeavored, at the annual convention of the National Manufacturers' Association held in Chicago, January 17th-18th, to get together on the problem of standardizing both beds and mattresses.

It is felt that the dimensions of these units of merchandise must be simplified and standardized, so that economies in manufacture can be secured, manufacturing carried on for stock during slack times, and the two industries can become better stabilized. Advising with them was a representative of the Division of Simplified Practice of the Department of Commerce.

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GLEANED FROM WINTER FURNITURE MARKETS

AS A TRADE FORECAST

IT IS in keeping with the alert air of business that midwinter furniture markets in Chicago and Grand Rapids should be thronged with exhibitors introducing their 1922 productions, and more than thronged with retailers from coast-to-coast who came to see what they could see, in addition to carefully re-stocking for the next six months.

On the whole, the crowd was an orderly, hard-thinking one. With the great possibilities of home building in the air, retailers figured that they had better go to market and get a line on some clever new patterns, in addition to noting how bread-and-butter lines were running in a general way. The market did not rush them off their feet, nor did they rush the exhibitors with a multitude of quick orders. But in the end they bought, surely and confidently.

The attitude of the manufacturers and the quality of the furniture on exhibition were responsible for this. The average number of manufacturers went into the market with a good, full, commercial line, in a few cases a little lower in price than last summer, in other cases a little higher. They did not resort to the use of ridiculously low-priced "leaders," as bait to entice buyers into their exhibits. Instead, they endeavored to price their goods fairly, and clung to those prices, in spite of arguments on the part of some retailers to force prices lower. And so staunchly did manufacturers throughout the market adhere to this policy, that retailers became convinced ere long that the period of deflation was over, in the furniture business, and that they were buying on a rising market.

Another thing that rendered the market the more interesting, and buying slower was the preponderance of new pieces on exhibition. In the good old days, the average buyer knew about what he wanted before he went to market, and once arrived, filled in here and there with new things as he saw fit. But the 1922 exhibitions were replete with new suggestions—on the whole, not sweeping changes as a year ago, but little things that counted, turnings and finishes just a bit different, the sort of changes that make a retailer's stock individual. But it takes time to sift out which of the new styles it is most advantageous to order and this constant choosing made for slower buying but a more unusual new stock for the chooser. In many cases, only moderately sized orders were placed, but an understanding was reached so that manufacturers' salesmen hope for an unusually good season when they go on the road after the February sales.

Considering the markets collectively, it is safe to say that there has never been a better or larger exhibit of commercial furniture in America. Not only are the furniture men to be congratulated on this exhibit of good furniture, but also on the splendid manner in which they have readjusted conditions and maintained the "morale" of the business. The home furnishing business is in a most satisfactory condition today, and since any business can only be what people make it, credit for the wholesome state of affairs throughout the industry should rightfully go to the progressive men within the ranks, including both manufacturers and retailers.

FREEDOM OF DESIGN

AMONG features which have real bearing on the general effect of the market, was the absence of any dominating style. Last July, it was evident that Italian Renaissance was the popular style. At this market there were still many Italian Renaissance styles on exhibition, but they did not follow any prearranged motif or proportion. Every designer had the privilege of producing something beautiful for the American home regardless of type or style. There were magnificent Georgian suites, Florentine suites, Louis XV and XVI, and also a dining room suite of no definite period unless it can at this early date be called Post Armageddon. The design is purely architectural, with English characteristics and American proportions.

The furniture manufacturer's expedient of adopting definite earmarks for a particular period style has given the trade the idea that a Louis XVI suite may be easily known by its straight lines. Through present freedom from outworn conventions in furniture making, the truth has now been told the trade, that a Louis XVI suite may actually have curved lines and still be true to style. The curves are not so decided as in the Louis XV style, and really show the fashion of Louis XVI at its best, before it had become too dry and formal.

The Colonial styles made a good showing, both in the mahogany and painted finished, and for all types of uses, for dining room, breakfast room, living room and bed room. Some of these suites were not distinctly 1921 patterns, but excellent stock patterns of some years standing, reintroduced in this season and given good position in the exhibit space. This trend toward the Colonial shows that the pendulum of public taste is swinging away from the ornate motifs of Italian Renaissance to the more simple designs of our Colonial forebears. However, the public is not

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ready to give up color, which came in lustily last year with the Renaissance patterns. This was evidenced by the large number of Colonial painted suites on exhibition, particularly for bed room and breakfast room purposes. With the Early American idea taking hold of the carpet and rugs and drapery markets, it is only logical that furniture buyers should want to stock in furniture to accord with the demand.

SIGNS OF BETTERMENT

ANOTHER instance of important change in style and purpose, was indicated by an exhibit of fibre furniture which set a new standard in that branch of the industry. The company making the exhibit also manufacture reed furniture, in fact, they do a very large business in reed suites, so that the different suites were displayed without any sign to show which was a reed suite and which a fiber. Looking at these suites, made from two entirely different materials, it was easy enough to ascertain that these attractive suites were of the fiber and reed class, but it required an expert eye to discern immediately which were the reed suites and which the fiber.

The old idea that fiber furniture must necessarily be cheap and ugly has been quite exploded; in fact, has been replaced with a definite plan to carry fiber to the very extreme of its usefulness. It is clearly shown by these new suites that anything that can be accomplished in color, or in decorative schemes in reed furniture, can also be done in fiber. It is quite plain that in this progressive step, manufacturer, dealer and consumer will all profit, without hurting the reed business in the least. Rather will the new line arouse an increased interest in all reed and fiber furniture.

THE UNMATCHED SUITE

WHILE the suite idea in furniture is still strongly with us, each market shows a few more attempts to break away from its cast iron similarity of component pieces. Some of the most interesting suites of bed room and dining room furniture were made up of unmatched pieces, of the English or Colonial styles in general. And so well was the idea carried out in each case, that the results were exceedingly refreshing, as compared with the typical matched suite, with its pieces as like so many peas in a pod, as possible. Even in the matched suite, considerably more freedom was shown than formerly, with considerably more interest resulting.

APARTMENT SIZED PATTERNS

PARTICULARLY in dining room furniture, has effort been made to reduce the pieces in size, to fit the apartment and small house. There is nothing new in this effort. It has been definitely going on for the past year, but at this market it noticeably gained ground. The smaller sized pieces and double utility pieces have not been put out as chance goods or feelers, but stand on their own feet for what they are worth. The encouraging feature of this apartment sized merchandise is that it is not carelessly constructed, to be sold cheap. Instead, it shows thought in construction and is built for a discriminating public. Nor is it trick furniture, appearing clever in idea, but impractical. For instance, take the drawleaf table, designed to serve for living or dining room purposes. Very frequently, in the old days when furniture was made primarily to *sell*, this type of table would pull apart in the middle, or the drawleaves would scratch against the stationary top, when being pulled out. The model table of today is proof against such defects.

COOLER IN COLOR

THE popularity of the Italian Renaissance idea last season made for a "warm" market. There was much polychroming, with red as the predominating color, aside from gilding, and upholstering fabrics favored Florentine crimson and similar tones suggestive of warmth.

January ushered in a considerably "cooler" market. Painted furniture for bed room, sun room or breakfast room favored the standard grey, ivory or robin's egg colorings, with a few suites done in a light, fresh green. A considerable amount of upholstered furniture was shown in green.

Particularly delightful were the fabrics used in connection with reed and fiber furniture. Especial attention was given to make the fabric accord with the design and color of the fiber piece. One firm used a splashily colored jute fabric on its sun room pieces, and equally well, an imitation handblocked fabric of smart French design. This use of agreeable upholstery fabrics did much to carry out the designer's idea, and raised the standard of the productions.

With heavy polychroming on the way to the discard, polytoning nevertheless stands in good repute; that is, the staining of woods to give the effect of inlay. On the whole, this method is satisfactorily used by many manufacturers, and while the several tones used on a piece are all of a brown, the gradations are pleasant and frequently produce a fresher, more interesting piece than one in monotone. The mellow brown tones continue, in dull finishes, and their demand is reaching standard proportions, the argument being, not so much that the antique, highlighted effect is something different, as that it is durable

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and in keeping with modern decorative ideas, which is away from high polish.

A NEW FINISH

LOOKING back about fourteen months one remembers the almost total cancellation of phonograph case orders that had been placed in various factories, along with the general slump in business, and how one manufacturer decided to make only four-post beds in quantity. At that time the plan looked absurd to the average business man. But one manufacturing firm glimpsed the future of the business, and set to work producing four-post beds with all speed and efficiency. Today we find that big factory doing a splendid business and bringing out new ideas in four-post and day beds, designs which will find their place in the Better American home.

The finish on these beds is of special interest. The line includes a great variety of colored patterns in beautiful pastel shades, and on diligent inquiry it was discovered that the basis of the many effects is an expensive imported finishing liquid that is neither varnish nor shellac.

The color pigments are mixed with the liquid in the correct proportion to obtain the different color combinations, and a final coat of the clear liquid gives a soft, perfectly smooth finish, which has the appearance of being hand rubbed. It is a case of first cost being greatly reduced by simplicity and economy of handling.

These things are explained more to show the spirit of the industry than merely to give an account of any one output. In other words, manufacturing organizations are awake to improved methods of production and details of design to attract business and yet keep their productions on a money making basis.

A RISING STANDARD

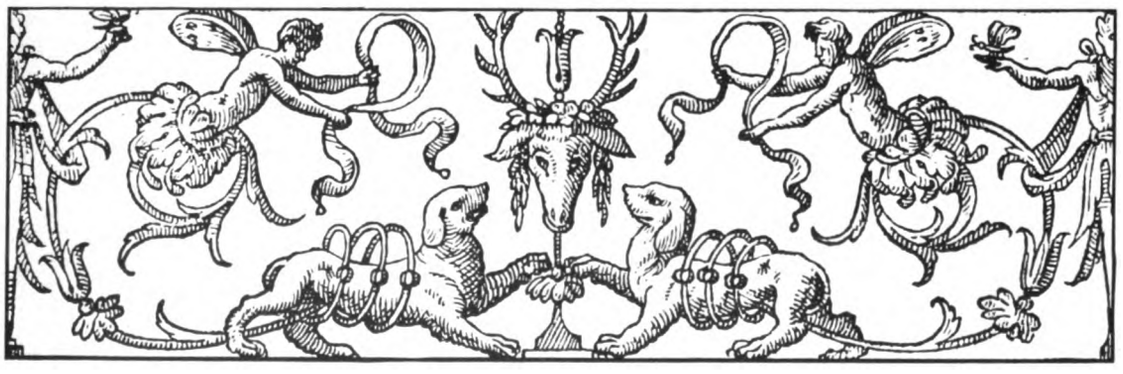
STATISTICS giving the proportion of the better grades of furniture exhibited in comparison with the cheap lines would give much food for thought and action. Judging from appearances, one would be inclined to the belief that there is a much larger proportion of the better grades than ever before. Much additional floor space is being occupied by the finest goods, and several manufacturers have moved into larger quarters. Then there is the additional space provided or to be provided by new exhibition buildings in Grand Rapids and Chicago.

MARKET BENEFITS

IT IS just such things as that which the retailer notes, by coming to market. The furniture industry is coming out of its rut, and just how this is being accomplished he can best judge at first hand. This applies not only to the general tone of the furniture business but also to numerous exhibits in particular.

For instance, it has been almost impossible, for sometime past, to buy well made small pieces, of really good design and character. At the winter market, there is an unusually good assortment of stands, small tables and novelties, made by the producers of the most distinctive lines. Naturally these new pieces have met with much approval. In at least one instance these new patterns were a complete surprise to all visitors. They were, no doubt, prepared especially for visiting buyers and the plan constitutes one of the reasons why more of the exhibits should receive the attention of buyers who do come to the market.

On the whole, individual manufacturers have made such decided changes and improvements in their product within the past year, that a broad inspection of the market has been of great advantage to the visiting retailers. Not only in the matter of furniture design and price is it instructive for dealers to make as wide a survey as possible, but also in the benefits to be obtained from the exchange of ideas, hopes and inspirations, which always occurs when wideawake business men congregate.



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WHEN WILL THE BETTER HOMES CAMPAIGN GO?

By the Editor

THAT is a question many retailers and manufacturers in the industry have been asking one another for some time. Some say, "As soon as we raise that million dollars"; others "As soon as a practical plan is announced." Hardly any of them discuss the matter except with interest and enthusiasm. You have far to seek the retailer who does not heartily favor the Better Homes Campaign. And yet comparatively few seem to have much of a concrete idea of how the campaign would affect their stores and policies. About the nearest one can get to a definite opinion from the average retailer one meets, is that he believes the campaign would increase his business and profits through collective advertising more extensive than any advertising he could afford to do.

JOHN L. YOUNG, retiring president of the Retail Furniture Dealers' Association of the United States, in his address at Grand Rapids on January 12th, reminded his fellow retailers that they must not regard the Better Homes Campaign as merely a selfish move for more business and greater profits but rather as an opportunity to render a service in the founding of better homes. The inference was that the retailer would profit from the Better Homes Campaign in proportion as he prepares his store and his associates to render better service. The further inference was that, while the Better Homes Campaign will require the substantial financial support of the retailer, his money contribution alone will not secure him the maximum financial return.

These are, indeed, words of wisdom which represent the most enlightened opinion in the industry but, unfortunately, not yet the conviction of the rank and file who still seem to think only of how much more business will they do if they contribute money to the American Homes Bureau.

Retailers who think no deeper on this important subject have the wrong attitude towards the Better Homes Campaign and the first need of the Bureau is to correct their misconception. No retailer who merely contributes his assessment to the general fund will reap the advantages he looks for by merely advertising that his store is a member of the Bureau.

THE American Homes Bureau should exact from prospective members not only their money assessments but a pledge that they will observe certain standards in their dealings with the public, afford the public helpful suggestions in home making and see to it that their salesforces strive to perfect themselves in a knowledge of their calling, in ways to be outlined by the Bureau, which shall furnish means by which retailers may, by diligent application, fit their stores to render the better service which membership in the Bureau should mean. Failing to understand that, for his own good, he must be willing to satisfy the obligations of membership, a retailer will be a weakness instead of a strength to the Better Homes Campaign and had better wait before joining the Bureau until he better understands what that membership means.

The Better Homes Movement will not "go" until the Bureau formulates intelligent and reasonable obligations of membership for retailers, other than mere money consideration.

SIMILARLY, obligations of membership for manufacturers are needed. Good Furniture has no desire to do anything but be helpful to the Bureau in its work of launching the Better Homes Campaign, as it has in the past. But it feels strongly that the campaign will not really get under way until it is understood to mean self-improvement within the industry and better service, leading to better business for those who serve better.

The Bureau, Good Furniture believes, should say, in substance, to prospective members:

1. Members agree to do the following things in their stores or factories.

2. The Bureau furnishes help to accomplish the things aforesaid.

3. Members supply the money, on a fair assessment basis, to enable the Bureau to function.

Good Furniture has no desire to dictate to the Bureau nor does it presume to tell the Bureau what the obligations of membership should be.

Good Furniture believes, given intelligently formulated and reasonable membership obligations and an adequate Bureau plan for helping members to meet them, the Better Homes Campaign can be made to "go" and "go strong" in 1922.

After all, there is only one thing the home furnishing industry has to offer and that is better service in helping home makers make better homes. No amount of advertising can accomplish that unless the industry is actually prepared to render the service. At present, only the exceptional retailer is so prepared. *To be better prepared means better business automatically.* Any retailer who does not believe that does not believe in the Better Homes Campaign.

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PENNSYLVANIA

and the

MIDDLE ATLANTIC STATES

FIFTH ARTICLE OF THE SURVEY OF THE HOME FURNISHING INDUSTRY

By William G. Watrous

NEW YORK CITY, in itself a mighty empire of trade, stands alone in a certain supremacy that seems to disregard the great state of which it is a part, as well as those adjacent that make up the vastly important group that we know as the Middle Atlantic states. Like ancient Rome, its proud strength has attracted to itself the admiration of the world.

Lesser cities, lacking the glamour and prestige of the spectacular, contribute proportionately to the wealth and success of this pivotal group, while the countryside likewise does its share in production of minerals, agricultural products and manufacturing. It seems that the metropolis demands segregation in such a survey as this, because of its multitudinous interests, and their influence upon all the rest of America.

Yet there is no group of states that include within their borders so many major cities of large population and industrial prominence, nor that bear such important relationship to the home furnishing interests at large. Within this area are the great textile looms and potteries that supply a large part of such products, and where are found also numberless minor industries of high relative importance in our field.

New York state and Pennsylvania are pivotal in industrial importance, and have occupied this position since the earliest American Colonial times. This is especially true of Pennsylvania, which in early days was a seething furnace of political strife, in the process of reducing its admixture of races and religious creeds into a commonwealth of interests. This was indeed the original melting pot of Europe's emigrants.



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Due to immigration of lawless elements, jails were among the early necessities. This was the first one built in New Jersey, at the old Town of Greenwich

PRESENT DAY HERITAGES

ONE cannot travel through, and study the Keystone state of today without seeing and "sensing" the influences and traditions that govern life and customs of its modern inhabitants—customs that have descended in an unwavering line because of the liberal policies of William Penn and other less dominant factors of those eventful times. Even now, there are city localities, with rows of old dwellings, where one could feel himself transported back into pre-Revolutionary days, were it not for the presence of motor cars and modern costumes.



(Underwood and Underwood)

Independence Hall, Philadelphia

As in New England, much of the old is mixed with the new, giving the very atmosphere of romantic days long past, and wanting only the quaint costumes and ancient horse-drawn vehicles to complete the illusion. As in New England, there is also a strong and loyal sentiment among the old families that serves to perpetuate traditions, customs, and buildings. To a great extent, modern life and economic changes have served to lessen the observance of religious customs of the numerous sects that have

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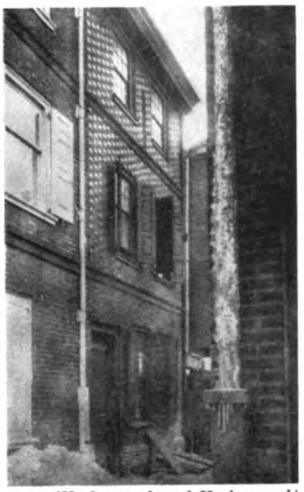
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Wm. Penn cottage on Montgomery Pike, now a tea and antique shop

peopled Pennsylvania. Such changes, gradual in themselves, are to be expected in view of modern liberal views and methods of living.

There is marked difference today in the general character of people in New York state and in Pennsylvania, assuredly legacies descending from early variations still more decided, and a result of wide distinctions in race and government under the diversified conditions that then prevailed.

If it takes all kinds of people to make a world, then each state and each city are small worlds, each in itself. For one must recognize the outstanding fact that every large city and every community, especially near the seaboard, is colored to a high degree by the motley inpouring of outlanders who naturally continue their own habits of living for many years before they become gradually assimilated and learn to adopt strange customs and modes of living.



(Underwood and Underwood)

Home of Benjamin Franklin, typical of old brick residences and narrow courts in Philadelphia

ite dish or style of service? Have we not adopted outstanding architectural features of these same nations, and added them to the prevailing English influences?

In this assimilation of Europe's surplus, America has taken as well as given, bearing out the oft-made statement that future America will be a composite of the European nations, grafted on the English stem of Colonial America. Pennsylvania itself is a typical American state, reckoned from its very beginning, rich in material things and in its traditions.

In estimating the influence of the past on present-day customs of living, it is interesting to recall that the colonies were settled by saints and sinners, rich and poor, gay blades and sober ones, and that those influences are visible today in every section. The grim Pilgrim fathers of New England left indelible impress. So did the stolid Dutch burghers who settled New York. So did the Swedes of Delaware, and the Cavaliers of Virginia and the Southland.

IMMIGRATION INFLUENCES OUR OWN CUSTOMS

CAN one doubt that their presence among us had no influence in modifying our own ways to a certain extent when we have come to favor French, German and Italian cooking, and often seek the restaurants where we may be sure of finding some favor-



(Copyright, Underwood and Underwood)

Market street, Philadelphia, with City Hall in background, and the Wanamaker store at left

QUAKERS AND OTHERS

QUITE as emphatically, Pennsylvania was stamped variously by English Quakers and German sects and to some extent by other influences. Penn himself, granted a tract comprising forty thousand square miles, instituted a system of proprietary government

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that offered widest tolerance and fairness. Penn's policy toward the Indians was also one of peace and good will, so that Pennsylvania avoided the frequent clashes with the natives that so disturbed New England and other sections.

Among the early settlers, whose influence has been beneficial in the history and upbuilding of the state were the Swedes who settled Delaware and eastern Pennsylvania, and Germans who came in large numbers to find religious tolerance. There were Hollanders and Welsh, and a goodly proportion of Irish. But English Quakers were the dominant people although the Germans, industrious and thrifty, but obstinate and clannish, so impressed themselves on the times that they brought about the familiar dialect that we know even today as "Pennsylvania Dutch."



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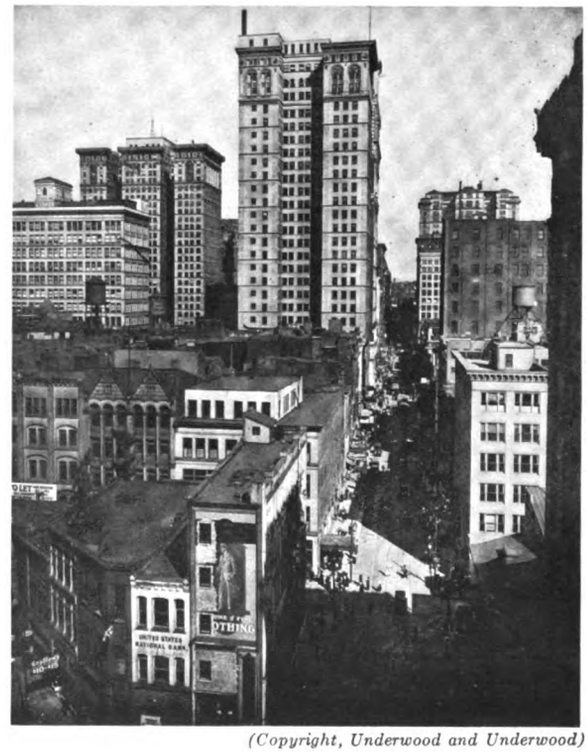
Old Walnut Theater in Philadelphia, and the oldest still standing in America

More than in any other colony there existed in Pennsylvania an admixture of races that has had a marked effect upon society and the state. There were disturbing elements at odds with the government; elements that retarded growth and interfered with early participation in the Revolutionary war, and the efforts that preceded it.

EARLY BEGINNINGS OF THE TEXTILE INDUSTRY

AGRICULTURE was the chief occupation, but there was brisk activity in shipping, and in the towns of early periods were shopkeepers, great merchants, and mechanics of varied attainments. Manufacturing was attempted by the Germans late in the seventeenth century at Germantown and Mannheim. While various merchandise was thus made on a trading scale and in some quantity, the most successful attempts were in the making of some fabrics and knit goods, such as stockings. In this fact we find an interesting origin of the vast textile industries in which this present-day section now excels.

Even in its early development there was wide variety of occupation that brought about a certain liberality and much enterprise. Here, as in New York, there were fur traders travelling back and forth from the Ohio river to the sea coast in the trading of furs. Concentration for better prosecution of business, resulted in the building of important centers. Philadelphia had become the largest American city at the time of the Revolution, and most important in a political sense. While these distinctions were lost, Philadelphia has retained its prestige, dignity, and national prominence.



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Pittsburg, a modern expression of Steel and Industrial Activity, once an Outpost of the Colonies

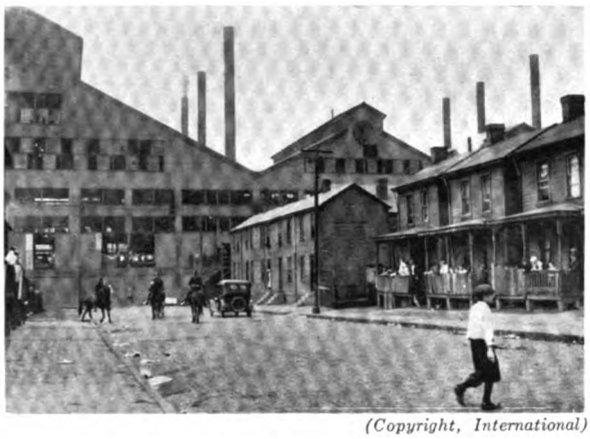
SETS MUNICIPAL CHECKERBOARD FASHION

IT IS worth noting, by way of parenthesis, that the Quaker City was laid out originally on the geometric checker board pattern, and has later been inanely copied in this respect by a majority of American cities and towns. It is claimed that Philadelphia has the greatest percentage of one-family homes of any large city in the United States, and it is relatively important to realize that this home aspect characterized the city in early days, as it did that of other towns of this section.

Building was consistently good, material

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and labor being cheap and abundant. Houses were of brick, very well made, as their use even today abundantly testifies. Stone was also used considerably, while wood was sparsely used in home building. Examples of these various types may be noted in accompanying illustrations. Eighteenth Century English was the prevailing style. Homes were often built over shops and storehouses, just as they are found today to a surprising extent. Projecting roofs and windows and broad porches were the rule. Many had little balconies, and it was customary to set tablets in the outside brick walls—giving the date and owner's name. Sometimes these were dials for timekeeping.



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A Steel Mill at Bradford, Pa., with Tumble-Down "homes" of workers shown in Foreground



(Copyright, International)

In Coal Mining Regions, Such neat Villages are Scattered Along the Main Travelled Roads

Quaker and other sect influences opposed war vigorously, and yet Philadelphia was the storm center of the Revolution. It will be remembered that it was the National Capital until 1800, and that the Declaration of Independence was signed in Independence Hall. In those early days Philadelphia was well policed and generally well ordered. Houses and sidewalks were kept scrupulously clean—briefly, a tidy English country town of the best type; its people industrious and thrifty.



(Copyright, Underwood and Underwood)

While many Villages in Coal Mining Districts are Mean and Squalid, others are Neat and Prosperous Looking, with small, well kept Homes

EARLY FURNITURE PRODUCTION

IN Pennsylvania, New Jersey and Delaware there were fewer colonists of inherited wealth than was the case either in New England or the South. After early emigration, much furniture was brought from mother countries. On the other hand, there were many cabinet makers in every town who supplied local needs, and who made furniture of such sterling worth in design and workmanship that much of it has been merged into the fine modern products and deemed worthy a place in history.

Of the large group of American designers and cabinetmakers, Duncan Phyfe, who began his youthful efforts in Albany, and rounded out his history in New York City, was the most famous, although there are records and products of many others. Windsor chairs were the first articles of furniture to be made on a large scale, Philadelphia being one of the chief points of manufacture.

LINKING PRESENT WITH PAST

PHILADELPHIA is one of the most charming cities in its quaint memories of early days, that clings to it by virtue of its staunch old brick houses, and public buildings that have been preserved against encroachment of commerce. It is considered that modernity is sufficiently catered to, when glass fronts are introduced into the old shops and residences, now standing shoulder to shoulder with newer edifices in the business districts. The fact that such structures are used for modern shops does not seem to militate against success where small space only is needed.

Philadelphia excels today in many features of retailing. There is lacking the nervous activity

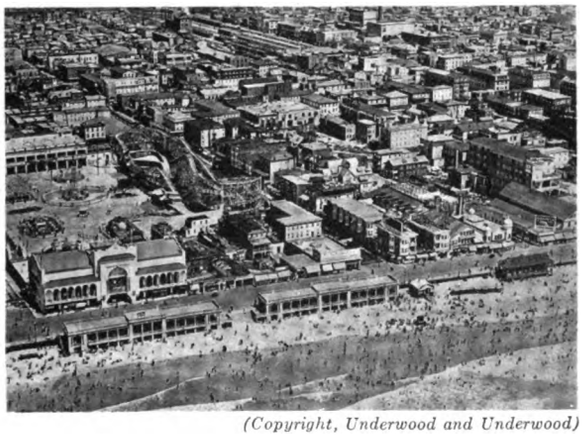
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that is so obvious in larger cities like New York and Chicago. There is more of the leisurely sureness and calm that has been lampooned and caricatured for years, but is actually a legacy of deliberateness that has been handed down from its progenitors.

There is one large department store that is referred to as a Quaker store, its owners having instituted Quaker principles as a foundation for its conduct. There are sky scrapers and modern hotels in Philadelphia—great business blocks and other indubitable signs of progress. But withal, these modern edifices divide attention and share respect with those sturdy ones built one or two centuries ago, that may still be occupied with comfort and pride, and that are still good enough for transaction of business, and are maintained in cleanly fashion.

A TRADITIONARY TRADING CENTER

IT IS said that many New Yorkers of wealth and discrimination regularly patronize Philadelphia stores, and that this particularly applies to the attire of both men and women, which is



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New Jersey as a Vacation Playground is Known Internationally through its Atlantic City Boardwalk and Other Famous Watering Places

here offered in more conservative good taste, and where extreme styles are frowned upon. Philadelphia is a great shopping town today, as it has been through all its past years. It is a city of interesting homes, and of beautiful ones. It is a city of old families and social traditions; but many of these families, as has been the case in all large cities, have been forced to abandon the old urban mansions and seek seclusion and greater privacy in the surrounding country districts, where their estates and homes dot the valleys and hillsides.

It may be said that Philadelphia lacks the problems of the retail stores that are such paramount issues in other sections; as in New England, for instance. In common with most of the population centers of this group of states, Philadelphia, in spite of age, has remained young and



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The Ambassador at Atlantic City, expresses American Approval of Luxurious Surroundings

virile. It has led or followed, as circumstances suggested. This and other regional cities have kept well abreast of the times. They have not withdrawn into themselves, nor held aloof. Their strategic location and importance in economic life, have had much to do with this.

Pennsylvania in particular presents not the same problems in its foreign population as exist in New England. The outlanders come and are quickly adopted and absorbed in its economic life. Literally, they are swallowed up in the subterranean world where coal is mined, and their residential villages are segregated to a great extent in the little valleys near the mines. They are received into the great steel fabricating mills and colonized in city localities that have been given over for this purpose.

EDUCATION A PRIME FACTOR

IF THERE are retail problems that have to do with these people, they are those of education and other influences that will more quickly reach and effect these people who do not know how to live in our American fashion. They learn these things slowly, and only after their children have been taken into the public schools and have been brought into contact with things of finer calibre; and with various degrees of culture.

Not much may be expected in buying by these strangers, especially in the direction of finer living standards, since the lowly "Hunk" is satisfied to sleep his eight hours with another laborer in a bed that serves three shifts of two men each in every twenty-four hours. This is a commonplace fact in the hovels and boarding houses that shelter these willing burden bearers for long periods after their arrival from Europe. They are conditions that change naturally only when time and American schools have given to their children what the parents could not get in the various lands of their birth.

In such trade as arises from these people

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through ordinary necessity of home furnishing, there is naturally no discrimination except in price. In the course of time, these folk become



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Old Brick Residence of kind commonly found in Rural Districts of the Middle Atlantic States

Americanized. The second generation become buyers of better home furnishings, and the third generation is likely to have lost much of its racial difference, and so takes place with the rest of the population, quite according to personal ability and success, and without prejudice.

There is little that may be done by the retailer for the first generation except to give it a square deal when opportunity offers. For even though the understanding of our tongue and customs is all strange, there is at least an understanding and crude appreciation of honesty and worth in merchandise that commands confidence. Much more may be done with the second generation, and the store that looks into future years may find it profitable to do everything possible to help the cause of public education, and to offer all possible constructive help that a store may give in wise selection and fair treatment and in good selling methods.



(Copyright, International)

Shadow Lawn, a famous Country Estate on Long Island

Among the finer stores there is another kind of problem in the conservative attitude of staid old families that have accumulated wealth through generations; that have inherited traditions of thrift, together with staunch old houses full of antiquated furnishings that have been and are still considered good enough for the present, as they were good enough for past generations. Retailers may well turn their minds to solving this problem of modernizing such typical old homes.



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NEW IDEAS

WHAT considerations are going to prompt these people to loosen the purse strings, and to invest in architectural or interior improvement? The answer is found in education; and through the daughters and



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Fashionable Country Estates of Prominent People in the Social and Business World, Characteristic Both of the Old and New Architectural Influences

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granddaughters of these substantial old residents. There are tens of thousands of such homes in city and country—homes that have considered furnishings only in the light of necessary adjuncts to moderate comfort and with no thought whatever of art or luxury.

Since home betterment has become a live topic of the day, and has been recognized as a fit subject for academic teaching, the greatest and broadest interest has been aroused—an interest constantly growing more general. Daughters going into the schools or into the business world, bring back into their homes an influence that is difficult to compute. Interesting changes in old homes are now being brought about in conservative sections such as one may find at Lancaster and vicinity, and in many similar localities of wealth that has been accumulated slowly, and is seldom spent except for necessities.



(Copyright, Underwood and Underwood)

Philadelphia Brick Houses, built flush with the Sidewalks, are Typical. Many have the Green Blinds of Olden Days

That these changes are occuring in staid communities that have long been at a standstill in such matters, is a cause for congratulation in the home furnishing industry. It augurs well for a nation of still better homes. It suggests ways and means and policies for the retail store to expand its sphere of usefulness, and to increase its profits measurably through greater volume and better merchandise. Granting that this summary is correct, the fact is apparent that this situation opens up a field of novel activity to the "country store" that usually proceeds on the theory that it has only a limited and fixed replacement business to anticipate, and that big city stores alone have the opportunities for money making.

THE COASTAL PLAYGROUND

NEW JERSEY and Delaware, for the purposes of this survey, may be classed with Pennsylvania in its general economic situation



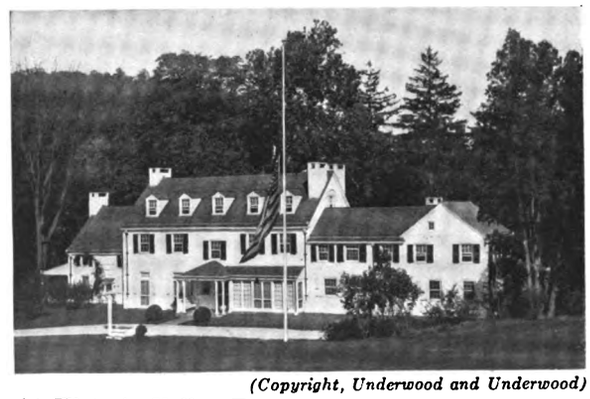
(Copyright, Kadel & Herbert)

View of the Gould Estate in the New Jersey Pine Belt, near Lakewood. Famous Italian Gardens of Georgian Court are Seen in Foreground

and in its trading problems, just as the history of these smaller states has been always identified with the larger community adjoining. Industrially, this is a most important and prosperous group. Upon this fact rests the importance and volume of retail business of every kind.

Pennsylvania is a vast highway. So is New Jersey, as it was in the early days when travel was a painful and dubious pleasure by stage, over the crude post roads. New Jersey is a community of homes, also—as it is a national playground for many months of the year—a state of old estates and new—its coast line a mecca for society and for the pleasure jaunts of luxurious travellers. Its problems of a local kind are those that are common to most communities, but one relieved by the trade of immense numbers of tourists, both domestic and foreign.

These central states are too busy with humming industry to waste much time in retrospection. In business sense, these people are keen and alert. Competition is constant and exacting. There are some cities that may be termed decadent, but as a section, this group of states is foremost in energy and progressiveness. Often



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At Historic Valley Forge, near Philadelphia is this Home of Late Senator Knox; an example of modern Dutch Colonial Architecture

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enough, modern energy is framed in old settings, but such cities as Pittsburg, Syracuse, Rochester, Buffalo and a few of similar kind are physically modern without much evidence of age either in residential or business phases.

KEEPING IN THE VAN OF PROGRESS

STORE keeping in the Middle Atlantic states is varied in kind. As elsewhere, the installment house predominates for the very simple reason that its field is vast. Its methods differ as they do elsewhere, but there are better methods of advertising in vogue than in former years since this phase of selling has become common. Also the merchandise itself is of better grade. There is less disposition to foist inferior, undependable furniture upon the ignorant buyer. The tendency is to give fair treatment in expectation that buyers will return, or will recommend their friends.

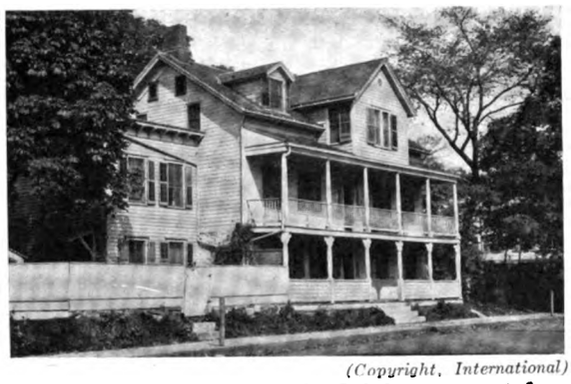
Generally speaking, there is better handling by stores and better understanding of household needs. More attention is given to intelligent window display in average small stores than is the case in New England, for instance, or in small towns in western states. The example of New York City is to be seen in such effort. In addition, the city and country life of these sections may truthfully be said to represent an older civilization that calls for good standards and exacts a great deal from retailers in service.

Department stores, large and small, are primed to constant effort because of the necessity of competing with other and larger stores in nearby communities. I have seen furniture departments that were busy, and that carried excellent assortments of merchandise, but there are others large enough in extent and stock, that seem to rest entirely upon the theory that furniture, like nails and crackers, is a staple that must be carried as



(Copyright, Underwood and Underwood)

Public Buildings like this Courthouse at Syracuse, N. Y., reflect Early Colonial Influence in Stately Proportion and Architecture



(Copyright, International)

Old Frame Houses of Early Origin are most frequently found throughout New York State, still doing Residential Service

an accommodation, and that is called for when wanted. These are stores that deal in household merchandise as a matter, of course, without contributing to effort in selling through educative methods.

SPECIALIZING STORES SUCCESSFUL

STORES that specialize in home furnishings appear to do better than any others, whether of the popular or exclusive kind. Interior decorators are relatively numerous in the large cities, many having received their training in the Metropolis. Decorators are uniformly progressive and energetic in their business getting effort and capable in performance. In this class there are many who carry extensive stock and who are equipped to serve people of moderate means and good taste.

Yet it is a peculiar fact that stores of this kind, primarily organized to serve patrons of wealth, sell fine goods at lower prices, quality considered, than do department and special line stores. Notwithstanding this fact, the stock-carrying decorator consistently fails to attract the middle class buyer that would patronize the decorator if these facts were known. Obviously, it is a case where pride and exclusiveness pay a penalty for these atmospheric attributes.

Throughout the section under discussion, practically every strategem is resorted to in the quest for business. Competition requires alert methods. Advertising is given more study than is often the case in larger cities where business comes easily. Merchants watch the market closely for the same reasons, and visit the buying centers frequently. The problems among all stores is to retain all local trade possible, and to present attractions that will prevent this trade from going to a larger market near by. At the same time, these retailers must aim to attract some trade from smaller centers. Thus an average is maintained.

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Trade exchange of this kind is not a modern tendency. It was true of our early Americans, who were great travellers by stage and horseback, and who loved to go away to some distant point to buy finery for their houses or for personal adornment. Indeed, this is a national trait, not confined to the wealthy by any means. It is a species of restlessness and ambition that has had much to do with our wonderful progress.



Smaller American Cities of the Eastern States, retain Their Early Characteristics and Drowsy Content. The Modern Note of Motors and Trolleys only serves to Accentuate the Quaintness of Old Buildings and Vistas such as This

NEW YORK'S MAIN HIGHWAY

NEW YORK state, from a trade standpoint, largely follows the Hudson and the Mohawk valley. Away from this great highway there are beautiful stretches of mountains, forests and farms, where sleepy, satisfied villages rest peacefully much as they have done for a century or two past. Here are trading centers of agricultural communities that change only a little from decade to decade, and whose stores are satisfied to carry on comfortably with little or no effort. There is wealth and substance and comfortable living, with a sporadic awakening to modern influences.

America can never dissociate itself from the legends and early history of the Hudson River. Sleepy Hollow, Ichabod Crane, Rip Van Winkle and other scenes and characters of fiction, are part and parcel of National history. American character and ideals and something of living customs are integral with early life in the Hudson valley. In our aristocratic tendencies, concomitants of wealth, we take from the spirit of the Dutch landlords of pioneer days, and build manors on estates as large as circumstances allow.



Fortunately enough, the Hudson, with its Palisades and mountainous banks, provides numberless sites for beautiful homes. Every city throughout this region offers interest in its old or new residences, and public buildings. It is rich in Revolutionary lore, and here too have arisen some of our most notable public men of letters and science. Men who have attained great wealth in the crowded cities, find relief and inspiration in the erection of magnificent homes that crown the eminences and command great vistas of river, lake or mountain scenery.

STANDARDS WELL ESTABLISHED

UPPER New York, above the Mohawk, is largely a playground where Nature has retained its grim winter severity and wilderness character. There are interesting homes even in this region of forest and stream; summer homes of character and interest that cost fortunes to build and maintain. Yet these are playhouses occupied for a few weeks or months and have no bearing on a survey of this kind.

New York communities may be said to represent the highest American standards in home making. If we take the almost countless country estates and mansions beginning at Long Island and extending along the splendid reaches of the Hudson, or the average farm homes of the state, the standard of building, furnishings and maintenance is very high. Taking the cities from Tarrytown to Albany and from there through the prosperous cities of the Mohawk to Buffalo, one is impressed with the substantial character of homes, inside and out.

New York is not confronted with the problem of assimilating foreign races in the sense that this problem faces other large states. From the earliest days, these outlanders were received at its great seaport, and passed along to other states. Thus its status has been changed less than that of any commonwealth of equal importance.

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TEN YEARS OF PLENTY

Gauging the Home Making Trend and Its Influence on the Trade

By MERCHANDISER

AS A PAYING PROPOSITION

"BE OF good faith." Act in good faith. The first is a matter of ordinary business perception and confidence. The second is a fairer rule of business conduct, increasingly necessary in view of changing conditions in the home furnishing field. Moreover, it pays to be fair. There is a broadening understanding of this fact throughout the trade, and many policies are being changed to meet the conviction that this is the best possible way of doing business successfully. It is going to pay better in the next decade than it has in the past.

Ten years of plenty ahead of us. All the signs point to this expectation as reasonable, logical, certain. The great post-war business and era of high prices came from the unprecedented earnings of labor, finding new outlets for unaccustomed surplus. Others of average good earning power did not rush into extravagances nor incur unusual obligations during that period of frantic spending.

ECONOMIC SITUATION

AUGURIES of good times ahead are indicated by the facts that people who formerly did not have any possessions that might be classed as luxuries have now experienced better methods of living. The taste of better living will doubtless inspire them to a desire for still better conditions. The second great indication is that the "white collar class" has been *restrained* in its buying through the fact that its earning power has never been excessive and its buying has been moderated by caution and opposition to high prices.

High rents and high building costs have actuated new families toward concentration. There must be adequate provision for these new families that have been boarding, living at hotels or with relatives. In the natural course of events, the families will gradually seek individual homes as opportunity offers; and the opportunity must come through the building of new homes.

Briefly this is an economic condition that will find solution naturally during the next few years.

BUILDING MUST GO FORWARD

LIVING conditions have been abnormal during the past four years. Almost every possible obstacle has been placed in the path of building progress. High cost of materials and labor have been the two dominating factors. Relatively high *taxes* has been another. The differences between organized labor and organized politics, especially in great cities, have likewise been potent factors in obstruction.

The most desired result that can be wished for under present conditions is *price stability*. The public mind in the aggregate, is peculiar. On a rising market the inclination is to buy, forcing prices to a higher level. On a falling market the opposite is true, a condition brought about by doubt as to when the low level is reached, and a belief that no matter how low prices are, they will be lower. This, in fact, is the cause of the slow recovery of business during the past year, and particularly during the past six months. It has made pessimists of optimists. It has tended to reduce prices to still lower levels. When the public is able to buy at a level of fairness and feels assured that moderate prices are to prevail, there will come a period of increasingly generous buying. Stability of prices will inspire confidence.

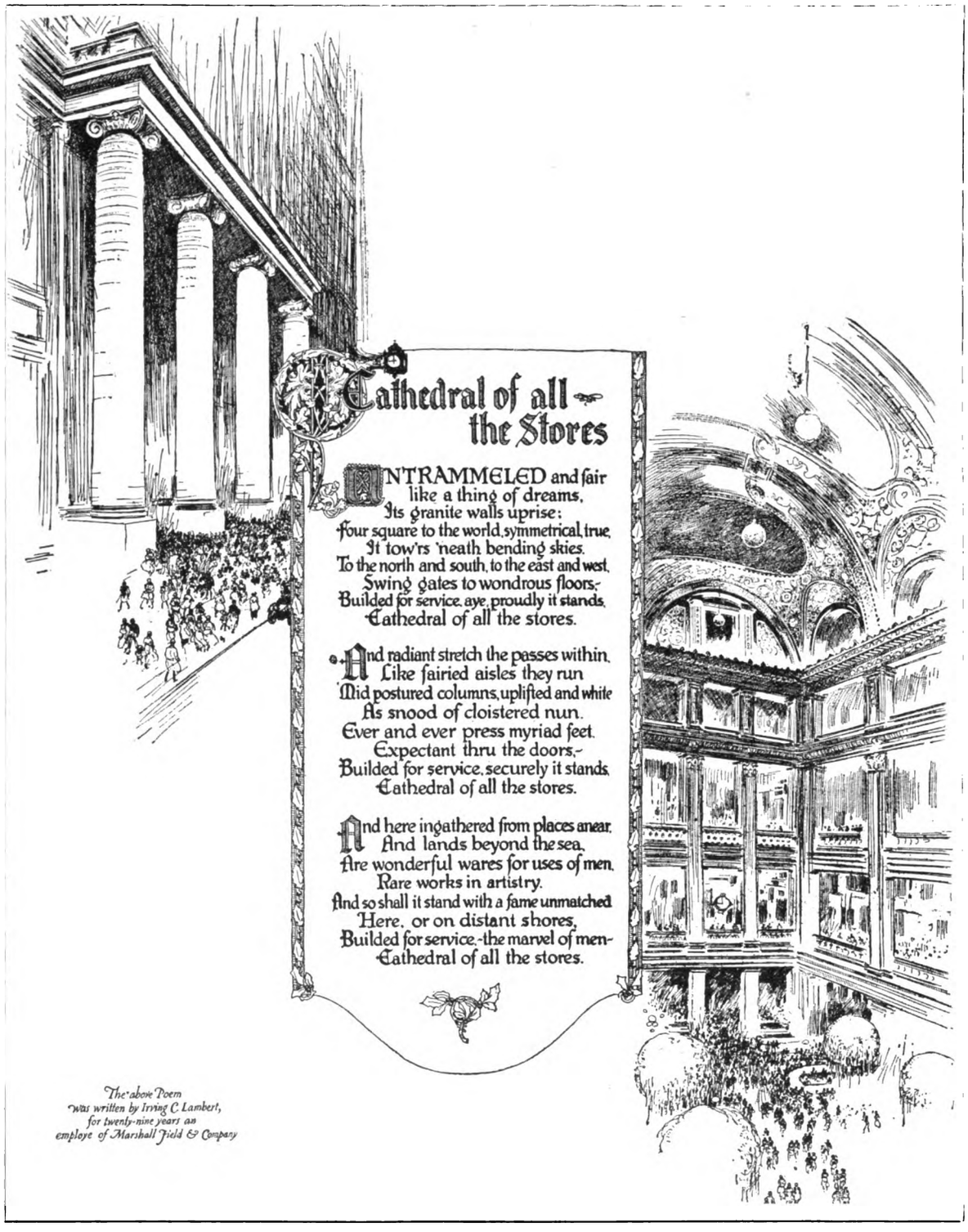
This element is the one most needed now.

VIEWING HOME FURNISHINGS FROM A NEW ANGLE

IT HAS been generally noted that there has been much buying of furniture for replacement, the bulk of this business being in living room furniture. It is generally admitted that the home furnishing business has suffered less during the past year than have most other lines of industry. This should clearly indicate that the old indifference is rapidly changing to a new interest in better standards of living. Furniture producers and furniture retailers are rapidly recognizing the existence of this new interest. Unquestionably it is due in its origin to propaganda of trade and general publications. In part at least, it may be traced also to style changes that brought period designs into prominence in one way or another. For the most part, Americans have taken furniture as a mere fact and considered it largely from a standpoint of utility and necessity.

There can be no question that the general public is looking upon the matter of home furnishing from a new viewpoint. Design and color are now being given the consideration that they deserve, and make it possible for householders to approach the subject of home making with a new intelligence. Art has been injected into the problems of home creation. Many factors have influenced this improvement and many more are doing so

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A Lofty Example of Institutional Advertising, yet bearing a Practical Message

at the present time. Newspaper and magazine articles, practical demonstrations by efficient lecturers and better directed efforts by producers and retailers are all having salutary effect on the minds, actions and purchasing of the public.

It has been said that more than one million new homes are needed to take care of the overcrowded population. It stands to reason that building will now go on as rapidly as possible, in view of the fact that so many restrictions that

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have hitherto existed are now being removed, gradually at least.

RAISING RETAIL STANDARDS

ONE of the most promising indications that may be seen at the present time very clearly, is the policy change of numberless installment houses that have heretofore been classed under the dubious term of "borax houses." Many such houses did business on the principle of selling a new customer as much as possibly could be sold; getting a tremendous profit on the sale of inferior merchandise, with the knowledge that the same customer would never again come to that store. Such policies have retarded the progress of furniture selling beyond any computation possible to make. It is a cause for sincere congratulation that a large proportion of firms that formerly did business in this manner have discovered the error of their methods and have entirely abandoned this dishonest policy in favor of the modern methods of getting and holding trade by fairer and squarer methods.

NEW CREDIT METHODS NEEDED

IT IS the firm belief and prediction of a great many well informed people in the home furnishing industry that this business will never reach its maximum possibilities until reputable cash houses have found a way to extend long time credit to worthy buyers who are not otherwise able to purchase furniture except through small individual purchases.

Installment houses have found it advisable and necessary to show and sell better merchandise than has been done in previous years. Deferred payments are necessary to the great majority of home owners if they are to be supplied with merchandise that will serve to make better homes. The cash house, even with credit terms of thirty to sixty days, must necessarily cater to a most limited clientele, forming a relatively small proportion of buyers. These are problems that are most obvious now and that must be worked out during this period that we have designated as ten years of plenty—the period just ahead of us. To get the best result, furniture must be considered more than a mere commodity. It must be placed in the art class.

IS MODERN ADVERTISING INTELLIGENT?

IT MUST be remembered that the general public, and by this we mean in particular the women buyers, are vastly interested at the present time in questions of style and color combinations in furniture, rugs, draperies, lamps, pictures, wall paper, and everything that goes into the well-ordered home.

For similar reasons the public is dependent in a very great measure upon the cooperation and advice that may be had from the stores they patronize. This brings up the question as to what type of advertising the retail store should adopt as a means of helping its own business. It is not an exaggeration to say that most advertising of the present day is directed along wrong lines. On the part of the public there is a desire for knowledge and information. The retail store in a great majority of cases does not give such information.

It has always been accepted as a rule that it was entirely sufficient if the retailer filled his advertising space with more or less faithful pictures of merchandise, old or new; describing it as well as possible, and affixing the selling price, which was assumed to be the last argument necessary to create immediate sales.

It was assumed that the householder, who needed certain furniture or accessories, knew all about furniture and the art of making a pleasant home. All this has been invariably taken for granted. The retailer considered his duty done when he engaged space in the newspaper and showed what he had to sell, or told in that space what a reliable store he had and what an advantage it was to trade there.

ADVERTISING IN BALANCED RATIO

MEANWHILE, broad thinkers among retailers have discovered—a few of them—that women want to know about the styles and the wood or covering, and that it pays to advertise news and information.

We are speaking now not of the "low class" trade, but of the best types of trade.

It has been proved beyond a question of doubt that the store offering information and helpful cooperation to buyers enjoys good-will and patronage that cannot be secured without such a policy. It is not recommended that a store should adopt a purely educational style of advertising and abandon the method of showing goods with descriptions and prices.

Judging from the experience of the best stores all over the United States, the most desired results are secured by a properly balanced assortment of "institutional" and *merchandise* advertising.

The best foundation for successful retailing is good merchandise, plus a knowledge of the merchandise. With such a basis to work upon, then good advertising follows as a mere matter of course.

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THAT WIDER FURNITURE MARKET

What Finishing Methods Have To Do With It

By EDWARD STRATTON HOLLOWAY

SIZING UP THE MARKET

THE furniture industry — including both manufacturer and dealer — has begun to realize that it has but nibbled the edges of the large cake of business that is waiting for it. The well-to-do public in America is so extensive that it has continually absorbed the product of fine furniture, so that the industry as a whole has not had brought home to it the fact that the great mass of potential buyers has, so far as the manufacture of truly worthy furniture is concerned, been left unprovided for.

But a wider outlook is imminent: for its own sake, and no longer so entirely neglecting the needs of "the people," the industry is becoming alive to what it has missed. For, where there is one family able to fill its home with fine furniture, there are, to put it conservatively, ten that are not. Of this ten there are possibly five who could not buy furniture worth the name at any price now possible, and who care so little for home and comfort that they probably would not buy it if they could. Disregarding these, then, as negligible for this consideration at least, we shall find the remainder graduated both as to taste and means.

There are very likely double the number of all the tens of thousands now buying fine furniture who could buy well-made, attractive furniture at figures not prohibitively lower than those now prevailing. Briefly the market might be three times as large as it now is if the retail price of furniture through wider and more efficient production and distribution, could be somewhat reduced.

This fact — that so immense a public may be reached by but moderate effort — is beginning to be realized; and the consideration of how furniture may be more economically placed in the home has brought to the fore, as one of the ways in which a saving may be effected, the matter of *finish*. That quality is also intimately connected with providing a different grade of furniture for the other large part of the public not yet taken into account. For this reason, we will go over the cost factors of furniture manufacture and ascertain how *finish* may serve as a cost reducing and beauty producing medium.

COST FACTORS

THERE are four essential ways in which cost may be lessened — yes, and *will* be lessened.

I. The stoppage of commercial experiment—ceasing to provide each season "new styles in period furniture," many of which are unsuccessful, are at the best temporary, and are too often productive only of loss to be charged up against the business.

II. The substitution for this irrational method, of a shrewd selection of thoroughly attractive authentic pieces which in their reproduction will bring the cost of *shaping* to a minimum; that is to say, pieces which avoid a waste of lumber as well as undue carving or other hand-work now so expensive.

III. Finish—the main subject of this article.

IV. The employment of cheaper woods—to which the matter of finish is inseparably allied.

FINISH

WHEN, as is claimed, the expense of finish is from 20% to 25% of the total cost of the completed product, from the lower to the medium high-grade lines of furniture, it is evident that this is one of the points in the spotlight for revision; this burden naturally being carried through the dealer to the ultimate consumer. If the selling price is to be reduced so that the volume of business may widely be increased, then the expense of finish must come down and yet the quality of fine furniture must equal or exceed present standards.

Now it does not often happen in this world that cost may be lowered without impairing quality, *but in this case it may be done and the product bettered.*

It is at this point that the historic knowledge of furniture, study of antiques, interviews with makers of stock and special-order goods, and many other facilities on the part of the writer on furniture and decoration, may be of practical value to the manufacturer; and it may be said that this article has not been written without special consultations which have, in each case, confirmed the writer's experience. The simple fact is that a certain amount of the costly work now done in finishing is not only unnecessary but a detriment. It is costly because, notwithstanding modern methods of spraying and rubbing, much must still be done by hand; and it

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is detrimental because modern commercial finish is too often wrong finish. There is *too much* of it; it is *too hard;* and it is *too bright.*

It would be folly to overlook the ideas of the public ultimately purchasing the goods, and this phase of the matter will duly be taken into account; but for the present let us review the matter on its actual merits.

THE CUSTOMARY FINISH

WE OFTEN hear the phrase "the preservation of the wood;" and sometimes it is spoken with a sort of superstitious awe. Incidentally, it may be said that some of the anxiety displayed regarding preservation might profitably be transferred to *construction;* the writer has met some startling examples of bad work lately, and begins to feel that modern furniture is much more likely to meet disaster from this cause than through the disintegration of the wood. The truth is simply that, to a much greater extent than is commonly supposed, the wood takes quite good care of its own preservation; that is to say, that in its employment in our homes in this climate there is nothing to disintegrate it, and that proper lumber with but moderate finish is entirely likely to hold out for some generations or some centuries.

In America we are not troubled with borers, and the avoiding of dry rot lies in the proper preparation of the lumber, a matter which is abundantly taken care of by our improved methods of seasoning. The preservation of the wood is not, therefore, effected by an armor-plate coating in the way of finish.

Too much difference exists between the finishes customarily given the various cabinet woods in the different factories for one criticism to be applicable to all, but in *general* it is fair to say that much of it is *too heavy in body* and *too hard.* Even when it is rubbed to an egg-shell finish, the *texture* of the wood has been too much *overlaid* and lost, so that the material is felt to be something between wood and metal. The fascination of delightful feel and look so keenly experienced with well-cared-for old pieces is absent, and an unsympathetic manufactured surface is the substitute. Appreciators of fine furniture and antique dealers are especially severe on this mistake, intimating that, because of it, "much commercial furniture is not fit to go with either old pieces or properly finished reproductions."

It is well recognized, too, that the greater the body of foreign matter, in the form of shellac or other gums, superimposed on the tops of tables, for example, the more readily is the surface marked, either by heat or by cold. It is, then, both unnecessary and unwise that coat after coat should be applied.

THE PURPOSE OF FINISH

IT IS advisable in reviewing any subject to realize the *object* or purpose of a course, and then to "go after it" as directly and simply and as scientifically as may be.

The purpose of finish is to endue the wood with a good wearing surface, to bring out its richness and beauty, and to give it an agreeable polish. The texture of the material — its character as *wood* — should never be lost

The first object (a good wearing surface) is gained by filling, the second (richness and beauty) by oil or shellac, and the third (agreeable polish) by a substance that will take a suitable but not too high gloss. There are but three steps, and *none of these need be repeated.* The proper rubbing is, of course, to be given between each two of these operations. An additional coat of shellac, rubbed down, is not objectionable but is not requisite. If the wood itself is to be stained or darkened, that is the first step of all.

OAK FINISH, NEW AND OLD

BEGINNING with *oak,* it should be said that at present the pores are too much filled and the surface too lustrous. Oak is a big-hearted, sturdy wood, and its character should not be covered but be *expressed* in the finished piece. One coat of filler is sufficient, aided by one coat of shellac, which not only brings out the grain but also aids in filling up the pores to a right, and not excessive degree. Wax is the final application, left flat if the surface is to be antique, and somewhat rubbed if the contours of the piece are of greater refinement. In the memorial chapel of a church where money is not of the first consideration, hand-made, hand-carved oak chairs are gradually being introduced. They are brought in just as they leave the carver's hands, save for a coat of oil, and are left to age and darken as they are. In all but Elizabethan houses we should wish a greater finish than this, but what is first above suggested will be found enough and not too much.

Now let us look somewhat at the historic aspect of the case. If the reader will inspect a large number of antiques, as the writer has done, he will find that some pieces have a soft, wax-like finish and some practically none at all. The surface of the first-mentioned examples is doubtless largely due to the care of the householder, for until comparatively recent years it was considered part of one's regular duties to go over

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furniture every few months, apply a coat of wax and rub. It may be said that the householder will no longer do this, but if the householder does not care sufficiently for his own goods to keep them in the most attractive condition, that surely is no fault of the manufacturer who has turned them out in the proper state. Nevertheless, the fault is probably one of ignorance, and it would be an excellent plan for the manufacturer to place in the drawers of his furniture as shipped, simple directions for its care. The householder who reads these directions will be glad to follow such authentic directions.

It is undoubtedly the fact that in the olden times a full oil finish was frequently given such furniture — than which there is nothing better under the sun. This involved the rubbing in of coat after coat of oil, and oil only, allowing each coat to dry thoroughly before the next application. Time and labor were then of little account, and present methods were undiscovered.

For this finishing either boiled or raw linseed oil was used, to which an eighth part of pure turpentine was added to assist the drying. This should be slightly tinted to match the wood.

If a filler is first applied the work will of course be much lessened, and for modern oil-finishing this is certainly the better and less expensive plan. The old, laborious procedure seems really unnecessary as the use of a filler is perfectly sound practice.

This oil finish is particularly valuable for table-tops, as it will not mar. The remainder of the piece may be finished as before described. The procedure mentioned answers all the purposes, takes but a few days, and is economical. The materials are simple and standard, reliable makes are upon the market and known to all manufacturers. Various fillers are used; some special-order men make their own filler, using as a basis terra alba or whiting and plaster of paris. Unless the stock is light the filler is of course toned to the color of the wood.

WALNUT

OILING will bring up the color of the wood and light places may, after a thorough drying, be stained. It is usually a close-grained wood and the shellac *may* act as a sufficient filler. If it is at all open, however, a coat of filler had better first be given. Being close-grained, the pores will then be closed, and sanding will give a smooth surface. Wax applied and polished finishes the work. For walnut the polish will be, and should be, somewhat greater than with oak, but it will be soft and agreeable, and unlike the brilliant French polish.

MAHOGANY, LIGHT AND DARK

LIGHT mahogany is one of the loveliest of woods and might be used to a greater degree than at present. It was much in vogue toward the latter part of the eighteenth century and is the best tone for pieces of that period. Dark mahogany is correct for Chippendale times. The very red shades, which universally give the furniture a common appearance, should be avoided, those inclining toward brown being much richer and handsomer.

The darkening should, of course, first be done, followed by the three steps of filling, shellacing and waxing. Due rubbing down being given between, and the wax polished, the finish will be the same as with walnut. Mahogany has rather the more open grain but is the stronger wood, being less likely to split.

Cherry rather frequently took the place of mahogany in Colonial times. It is a handsome wood, but is now scarce, and just at present it is doubtful if much saving could be accomplished by its use. When treated with filler, shellac and wax, but unstained, it has, however, a beautiful, rich shade somewhat resembling light mahogany but rather browner in tint and sufficiently different to give a new result. If the particular stock used is found, on experimenting, to run too red in shade, the wood may be slightly stained so as to give the more orange-brown cast referred to. This would be worth trying with *modern* furniture, designed more or less on eighteenth century lines as a pleasing novelty with no *outré* features, and permanently suitable for fine interiors.

PUBLIC PREFERENCES IN FINISH

WILL the public buy properly finished furniture, or will it insist upon bright, hard finish. It is useless to speak of one American public, for there are a dozen of them. One of them would undoubtedly prefer the mahoganized surface of a steel Pullman car. That public is, however, largely negligible where really fine furniture is concerned. The appreciators of the *real* are rapidly increasing—a custom furniture maker said to the writer the other day: "Why, people come in here and order Italian Renaissance or Hepplewhite or other furniture and go into the last detail. Except for the practical making they know as much about furniture as I do." That is another class. Still another public are those who half know and are willing to be told the rest. With this public the retailer and his educative aid is chiefly concerned.

To illustrate how preferences for finish will change, but a few years ago all gilt picture-

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frames were bright and glaring. If one wanted such a moulding now he would have difficulty in finding it. If this change has so naturally occurred in so short a time, why should the furniture industry hesitate as it does at adopting anything new? All that the dealer need say is: "Look at the most expensive furniture; you will find no glaring finish there. That is used only on the cheap stuff!"

As the industry is at present conducted, the manufacturer must look to the retailer for distribution, and so the educated public is dependent upon the retailer for right goods. That right is bound to prevail — either *because* of him or *despite* him. The number of alert, enlightened dealers is large and increasing; in these days the retailer who has not the courage to buy right goods or the enterprise to sell them, simply eliminates himself.

CHEAPER WOODS AND FURNITURE PRICES

IT HAS been intimated that if fine grades of furniture could be lowered in price the extent of the market would be greatly increased, because the furniture would then be brought within the means of those who now have nearly but not quite enough funds to consider its purchase. This reform would still, however, fall short of benefitting our ubiquitous friend "the average householder." For him — the millions of him — something more drastic remains to be done. He must be provided with tasteful, well-made, simple furniture, and the *manufacturer and retailer of worthy goods* should have his business. To fill the bill, the cheaper woods must be used.

Now it is said that the cost of finishing such woods is so much greater than that of the required treatment of the finer materials that the advantage gained is too small to be of moment; the question of finish is therefore bound up with that of using the lower priced woods. It is always well to probe casual current remarks, which have a way of beginning no one knows where and circulating until they are accepted as gospel truth.

Imitative finishes may possibly require slightly more work than do the woods imitated: For example, birch when stained mahogany may need a little time and care in the staining in order that it may properly simulate the color and grain of mahogany, but that wood itself is usually darkened with permanganate, and, to put it bluntly, there must be "mighty little difference" in work and cost in the two cases.

But the writer is not advocating imitative finishes — there may be a better way to get the results desired.

CHEAPER WOODS NOT SUITED TO PERIOD DESIGN

CUSTOM so blinds us that often we cannot see the plain way ahead. When the cheaper woods are employed let it be *for what they are.* It will appear how attractive they may be made.

But, first, how shall they be used? *Not* in the making of period furniture — there are two reasons against such a course. The practical one is that the period styles are not usually straightforward enough and simple enough to be manufactured, even of the cheaper woods, at the minimum price that must be reached. The historic reason is that even if they could be reproduced they would not be period furniture. Period furniture involves absolute faithfulness to the original — in material, as well as in form, detail, color and finish. Without adherence to all these qualities, call it what one may, it is not period furniture.

WHAT ENGLISH CRAFTSMEN HAVE DONE

THE goods we are considering must therefore be modern and simple if they are to be cheaply made; but the construction must be excellent, the form tasteful, and the finish attractive. In this connection it will be interesting to look up again the pieces illustrated in the article on "The Newer English Decoration and Furniture" contained in the June issue of this magazine. It is to be remembered that the designers and craftsmen producing those pieces did so from *choice,* and only in one case from the necessity of cheapness. They feel that these simple, attractive forms are the *best* for our present-day servantless age, that they meet our needs more closely than does ornate period furniture, and the men who have so judged are among the ablest interior architects and craftsmen in England. Consider also the furniture there shown made by the late Ernest W. Gimson — acclaimed the greatest furniture designer since Duncan Phyfe. Those pieces are made ornamental through the use of inlay and woods of various colorings, but the *forms* are simplicity itself. This furniture should not be *copied,* but it will afford hints as to what might be accomplished by our own able designers: *that* is their true province — not the devising of "new styles in period furniture."

It will also be seen by reference to the illustrations what very simple features are often sufficient to give interest to plain forms and so avoid bareness — cross-and-lengthwise and saltire stretchers, double-crossed strips in chair backs, attractive handles, contrast of light and dark surfaces are some of them. In simple pieces

(Concluded on Page 32 of the Advertising Section)

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BUILDING LIVE SALESMEN OF CHINESE RUGS IN OUR AMERICAN MARTS

By G. GLEN GOULD

INTRODUCTION

NEED for technical education of the salesman of home furnishings has got past the point of mere recognition and bewailing, and efforts are now being made by a number of our leading retail establishments to meet this need. The action taken essays to help the salesman help himself to gain some basic knowledge of the goods he sells—pointing out the way by a logically worked-out system of instruction.

Among these pioneer advances is the work of "merchandise specialization" carried on by G. Glen Gould of James McCreery Co., New York, among the firm's home furnishing salesmen; and described on this and following pages. The plan is worthy of consideration, since it is as profitable for us to keep in touch with what is being done, as to preach what ought to be done; particularly, when the idea is such as may be used in modified form in many of our metropolitan retail stores, for the better education of the salesmen.—Editor.

THE "BORN SALESMAN"

THE whole mercantile world seems to have turned as one man to the study of salesmanship. It used to be believed that "salesmen were born, not made." But some salesmen, who had it forced upon them that they were not "born salesmen," by watching the operations of those who rarely failed to sell, noted that however much might be accredited to talent, still certain methods seemed to be followed. By adopting these methods they in turn became "born salesmen" to the unobservant. The fallacy is pretty well deflated at this time and we are seeking methods of salesmanship.

SPECIAL KNOWLEDGE

AMONG these methods, none is so fundamental as a knowledge of the goods offered. The "born salesman" may be able to sell anything of which he apparently knows nothing; but if he succeeds for any length of time, it is not by a fluke. Somebody understands the goods; it may be the purchaser or it may be the "born salesman" who all unobserved has "informed himself."

One large New York department store holds that the salesman should not only have all the ordinary information generally furnished by department heads, but that his mind should be led to acquire special knowledge for himself.

This idea is based on the practical premise that information of a historical, romantic or art value connected with merchandise interests customers. If a customer is told that the bat upon the Chinese rug which she admires and hesitates to buy, is an emblem of happiness in Chinese art, that the peach stands for longevity, and the twin fish for domestic happiness; if her attention is called to the skillful way in which these emblems are arranged to form an intrinsic part of the design, she is naturally vastly more interested in the rug than if the salesman were ignorant of the meaning of the emblems and did not even remark upon them.

Starting with the idea of interesting the customer in the merchandise, it is well to give the salesman enough interesting information to induce him to go on and increase his knowledge, and by this his value to the house.

HOW MERCHANDISE SPECIALIZATION WORKS

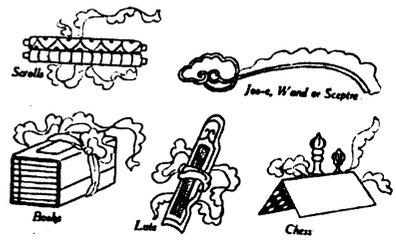
IN DOING this thing, we have evolved a plan known as "Merchandise Specialization." First we prepare an illustrated Monograph on a certain line of merchandise. This is published and distributed to the salesmen in the department which carries this merchandise. After the salesmen have had time to read and consider the information in the pamphlet, we hold Conferences with them, at which meetings additional information relative to their merchandise is supplied them. Examinations upon the subject matter of the Monograph are held at the end of the series of Conferences and prizes are awarded.

The first Monograph we published was on Chinese rugs and dealt with the symbolism of the emblems in their design. The examination paper of one rug salesman received the mark of 100 per cent. Several others were excellent. The

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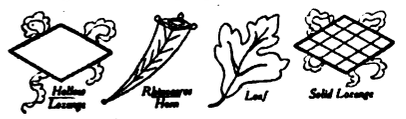


Symbols

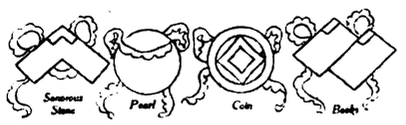


Rugs having these devices show the Taoist influence in design.

Confucian:
The eight ordinary symbols

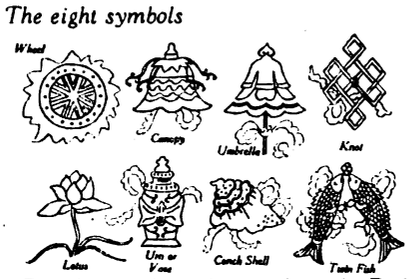


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Other devices are Scrolls, Chessboard, Inkstand, Inkwell, Brush, Lute and other musical instruments, all of which show the Confucian influence in design.

Buddhist:
The eight symbols



Rugs having these devices show the Buddhist influence in design.

In many modern rugs devices from two or three of these sources are combined in one design.

7

A Glimpse into Mr. Gould's Instructive Monograph on Chinese Rug Design

second Monograph is upon Period Furniture and one on silk is in process of preparation.

CONTINUATION WORK

WE DO not drop the matter at the end of the Conferences; instead endeavor by every means possible to establish an *entente cordiale* with the department. The Rug Conference ended in a blaze of glory with a Chinese dinner at the Far East Tea Garden, at which we were honored by having the Chinese Consul, Mr. Iuming C. Suez, as our guest. And so charming was this Chinese gentleman, so well informed on world affairs, so thoroughly grounded in the art and accomplishment of his own people, that his manner did much to endear Chinese rugs, the Chinese and their ways to our rug salesmen, and from that time they looked upon their merchandise with new interest.

This was made plain to me when one Saturday morning one-half of the force of the rug department went to see the collection of sixty-nine rugs which Mr. Ballard was exhibiting at the Metropolitan Museum of Art. The large Chinese rug of the celebrated Ming dynasty which hangs upstairs opposite the entrance was as familiar through its design to these men as the features of an old friend, and they vied with each other in being the first to call attention to the dragon, sacred mountain, and waves of eternity motifs, and to the meander border. It is something to gain not only knowledge but an affectionate familiarity with fine examples of man's handiwork. And what is this handiwork but merchandise!

VALUE OF DESIGN

THERE is no way in which we can come into this close association with our merchandise so surely as through design; for in design men have communicated their thoughts for ages, and if we wish to understand that thought we must understand its expression in design. This is as true of furniture as of rugs or any other industry.

MONOGRAPH ON CHINESE RUGS

THE "Monograph on Chinese Rugs" reviews very briefly indeed the emblems and devices ordinarily found on Chinese rugs. The religious emblems include those of the Taoist, Confucian and Buddhist religions. These are simply classified without entering into their mystic meanings. We devoted a Conference, however, to each subject and enough ground was covered so that the life of the founder of each of these religions became familiar, and the ceremonial use of the objects in their worship was understood, as was the general character of the religion itself. There are many interesting and some amusing tales and traditions, especially told of the Taoist Eight Immortals, which sufficiently enliven any Conference.

This small Monograph gives a very inadequate impression of what the salesmen actually know on

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their subjects. The matter contained in the Conference talks exceeds the whole Monograph in length, and gives some idea of the information conveyed. Then too, the writer is always "on call," as it were, if any one is interested in any one motif or design.

In the design section of the silk Monograph, a work of some size, is arranged a complete list of Chinese emblems, almost all of which appear on silk as they do on porcelains.

All of these Monographs stress the point that the only way we can understand a national or religious emblem is by getting at the way the men thought who chose the emblem.

THE CHINESE DRAGON

THE only way we can understand China's use of the Dragon, for instance, is to know something of its origin. Whether it was originally a purely fabulous creature, whether the Chinese made it up "out of their heads" as children do birds and beasts, may never be settled to everybody's satisfaction. Chinese history carries back over 6,000 years. They may have had record or sight of some ancient creature like the ichtyosaurus of our museums; or the dragon may have been originally an alligator. These are still found in China, as in Florida.

The oldest Chinese book, the Yih King, 298 B. C., contains a reference which is interesting in this connection, "The chief dragon has his abode in the sky, and all clouds and vapors, winds and rains are under his control. He can send rain or withhold it at his pleasure, and hence all vegetable life is dependent on him. So the Emperor, from his exalted throne, watches over the interests of his people, and confers on them those temporal and spiritual blessings without which they would perish."

WELL-WISHING MERCHANDISE

THE inscriptions on Chinese rugs are no less interesting, but it requires a sort of erudition little less than that of masonic or ecclesiastic lore to grasp the way in which they are built up. Take the common inscription on a ginger jar, which is called "double-joy," an appropriate wish to the newly wed. It is often said rather complainingly of the Chinese that "they are always wishing you something or other." They are, and so constant is their well-wishing that it is figured on most of their merchandise in one form or another. It seems today quite evident that China has the good wishes of America as well, although we may express it less poetically than would this artistic people.



Chinese Rug, its Symbols full of Meaning for the Initiated Salesman

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TEXTILE TRADES IN GOOD POSITION

FACING MOST NORMAL SITUATION IN FOUR YEARS

By WALTER E. MAIR

LOGIC OF DRAPERY MARK OFFS

AS THE sun of the winter solstice lifts gradually toward the zenith again and the salesmen shuttle back and forth over the broad land to keep the process of production from slipping back into the limbo of a year ago, two or three factors stand out in the draperies and upholsteries situation. One or two are prominent in the floor covering industry.

First, importing houses are once more marking off to clear their stocks of goods in any wise reminiscent of war-time or post-armistice inflation. In New York, the writer sat at a table in one of the largest wholesale repositories for imported draperies, tapestries and the like, and for nearly an hour watched an experienced merchandiser mark off 15 per cent from most of his prices. "It is the fourth time this has been done in a year," he admitted. "If anybody could guess what was going to happen to the tariff, you could judge better what to do, but—." Offhand, these four successive mark-offs on imported goods look like an ominous hint to those domestic manufacturers who are trying to talk price advances on the basis of cotton manipulations, for the benefit of cretonnes, denims and all manner of American-made goods wherein British and French competition will be at a disadvantage increasing as exchange readjusts itself.

This man was out of sympathy with any scheme of American valuation, naturally, and besides, he didn't think that there could be anything of the sort in the literal sense of the word. He was marking down by fifteen per cent for the fourth time in a year. (Four times fifteen is sixty! declares the astonished tyro in trade; but when we figure out the percentages, current prices are about sixty-one per cent of what they were, instead of forty.)

Yet why was he marking down? Principally because he foresaw, no matter what manner of tariff should be worked out for imported upholstery and drapery fabrics, that all of Europe is going to be back at work much sooner than appeared possible six months ago. He saw that production of everything is on its way to catch up with and surpass consumption. He saw that values in those things which go into home building are going to be less lightly trifled with in months to come, no matter what the cotton boosters and the silk manipulators think they can get away with just now. And he visioned that it would be a good thing to bring his offerings into vital contact with consumptive interest.

EUROPE HARD AT WORK

FOR one thing, he observed, the French looms are only started once more after many months of labor difficulties. Belgium is still wrestling with stubborn workers who simply will not admit that their patriotic duty is to produce without question on the ancient basis of two francs a day, or a little more, depending on the skill of the weaver or the nature of the material.

In fact, the Belgian loom hands, this wholesaler remarked, are taking an important stand in the question of just what materials they will consent to work with. As an instance, they insist now that they will make fabrics for linen slip covers only if permitted to work up 25 per cent in linen and the rest of their production in cotton.

The contention had its parallel in the United States during the war. Mill hands would not work with certain difficult materials at going rates of pay, except under a schedule insuring them a due proportion of easier work with its attendant increase of the payroll. This spirit cropping up in Belgium indicates that the little country which so staunchly asserted that it was a "nation, not a road"—is following the line of thought through industrial matters. Whether logically or not in this matter, no inference is drawn. But production is under way again, and the workers seem to have their policy fairly well in hand. Full resumption is yet to come, but French activity in fabrics is going to force Belgium into resumption sooner or later. Add to these Germany, lashed by the need to pay her reparations taxes or to be subsidized indefinitely, and the picture of a fast-filling reservoir of household textiles looms nearer and nearer. Exchange readjustment means much by way of the protective dam which American industries yearn for. But—importers are marking down.

REVIVING VEGETABLE MOHAIRS

AN EFFORT is being made to revive vegetable mohairs (jute) with considerable success. Jute velour portières were splendid sellers years ago, but quantity production practically stopped in 1914. A price of $75 a pair wholesale was not uncommon for what could be made in 1919. Not many of these articles may be seen in America

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for some time, but in jute-and-fibre and jute-and-cotton mixtures, some very clever designs in bath rugs and boudoir panels are being offered. These are being offered at $7.50 wholesale by one house, a mark-down of $5 from prosperity prices on similar items. The colorings are excellent, the tones adaptable to almost any decorating scheme. As a permanent value for the house of lesser resources, they are not recommended, for they wear loose from the warp in less than a twelvemonth.

CRETONNE DEMAND VACILLATES

THERE seems a general tendency to want to mark up on cretonnes, and likewise a general reluctance to start the movement. Floral patterns are coming back in some of the old styles, but the popular numbers of these are not likely to start the market much above 75 cents. Business in goods of this character is reported as excellent in Cincinnati, Cleveland and the Middle Atlantic states, but the Middle West is unresponsive except for Chicago, the paradoxical city of hazard and hope. Here, according to one mill agent, there is an alarming tendency to believe that cotton fabrics will go no lower, and one or two distributors have actually asked one New York house for more yardage in certain fibre draperies than it cares to promise delivery on!

RECEPTIVE TO HONEST VALUE

CARELESS analysis is liable to arrive at widely variant conclusions as to both draperies and upholsteries, but most houses canvassed seem to be convinced that the national sentiment is one of receptivity to honest value, and the prospect of a gradually developing buying power more reassuring than ever. Indeed, according to Mr. Banker of the Stead & Miller forces, the upholstery business is face to face with more understandable facts at this beginning of 1922 than it has been for four years. It knows what it is "up against."

TAPESTRY PANEL INTEREST

SEATS and backs are in considerable demand according to M. H. Rogers & Company, Herbert Rogers stating that taupe, walnut, nigger brown and the neutral shades are selling well. Incidentally, in the matter of tapestry fabrics, John Wanamaker started something three months or more ago, when he began to feature some splendid panel examples of antiques in both his Philadelphia and New York retail stores. One in particular, a signed French creation representing the Nativity, made a striking holiday window display in the Chestnut street side of the Philadelphia store. It is cited as but one example of a movement which is now being copied by Chicago buyers, several of whom are showing increased interest in decorative tapestry panels. Mr. Rogers and others see in this movement the stirrings of a saner internationalism in household decorative art, an educational impulse that will rise in dignity far above the fads for foreign folderols hitherto blossoming and withering by the moods of the idle rich.

MORE CREDIT FOR THE CORN BELT?

HOW far westward Chicago will carry this message manufacturers and importers here are not conjecturing as yet. Admittedly, some excellent tapestries are scattered west of the Mississippi, and in California there are notable collections. But just now the Middle West constitutes a sort of "farmers' bloc" in the economic sense, to any liberal tendencies. Money is tight. The farmer is not pleased with dollar wheat and ten-cent bread at the baker's. He sees no sweet accord of capital and production when he pays $10 for shoes made from a calfskin for which he got 75 cents or a dollar.

"In view of these circumstances, won't it be well to help distribution along by being more liberal with credit in the corn belt?" This question was put to several mill agents and wholesalers, with the emphatic resultant response that the farmer has more economic security under his feet than any other producing element, no matter what the price of wheat.

It is not likely that there will be sold many tapestry panels in Iowa or Illinois or the Dakotas for another season. Indeed, perhaps even the rather attractive jade green upholsteries which are going so well abroad will not get much farther than Cleveland. The tyranny of the dollar is obvious in its completeness in the corn belt just now.

AMONG THE CHEAPER GRADES

IN WINDOW draperies, "antique" marquisettes are seen at as low as 27½ cents. Fibres, according to Mr. Gardner, of the Mills and Gibb Corporation, are going to be excellent sellers in blues, taupes and a sort of myrtle green. Fine net lace curtains are being bought by the East Side trade to retail at from $5 to $25, and it is astonishing to find, he says, that New York's East Side wants more $12 curtains than $5 ones. Possibly lace curtains on East Grand street are to be substituted as visible evidences of prosperity for the painfully protuberant diamond ring and the gauche fur coat.

COARSE CASEMENT NETS

COARSE casement nets of French design are selling well, and even conservative New

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England is responding to these dyed in yellow, blue and henna shades, although admittedly there is no volume trade in them as yet. Some more subdued designs in the new architectural filets in ecru and white are being shown both in linen and cotton, and they are selling fairly well.

These are French and Italian goods. The cottons are selling best, because they cost about half as much as the linen. The effect of the fabric is decidedly antique, the yarns are soft and the craftsmanship is that of the hand frame. Italian products are evidently not being bought heavily, due, as one department manager remarks, to the lack of dependability of Italian manufacturers. The French handwork promises to sell well in these fabrics, which belong to centuries past, yet seem poignantly expressive of a search in window drapery design for that lost beauty in the art of living which the world war all but stifled.

COLORED DRAPERIES

IN COLORED over-draperies, two-tone effects are noted, often with a black cotton warp and a slazy fibre design, pointed with gold or bronze thread.

"You would be surprised at the brilliancy of these curtains for an apartment," commented a man who sells them and has hung them in his own home. "During the daytime, our apartment is rather dark and poorly lighted. But at night, these patterns, yarn dyed, in blue-and-gold or gold-and-black hangings, with an art silk edge to match of the same color, and hung with lace curtains, flash out under the electric lamps with surprising brilliancy. They fairly transform the place."

This man calls attention to the fact that in the matter of window draperies the metropolitan public has been prodigiously uplifted in late years. Perhaps the movies have had much to do with it. The stage also. And the show windows not a little. At any rate, the "poor woman's" shabby or makeshift curtain fabrics of ten years ago are not to be tolerated now. Every woman knows what's what in curtains, and she doesn't go in for $12 Grand Street effects when she can get the over-drapery combination in wonderful, appealing patterns as low as $2.50 retail.

Black and gold are threatening more subdued colors, although the mulberry, blue and rose, with admixtures of tan, ecru and putty, still continue to be favored. "The awful French vividness is softened down a little in these innovations," explains an importer, "and the result is usually very pleasing." As for fabrics not intended for any such bizarre company, apple green and pink combinations on Terry cloth are said to have sold so well in one instance that the mill is assured production up to April.

SAMPLES AND SHORT LENGTHS

IN THE decorative field the small decorator still continues to be a persistent seeker after samples and short pieces, with the result that the old line houses usually charge 20 per cent for cutting, although making it a point where possible to sell full measures where remnant's approximate in length the quantity wanted, and the design is fairly satisfactory. "The trouble is," bewailed one drapery man, "the multitude of modern decorators is very different from the few authoritative decorators whom we used to deal with. So many women decorators are in the field now, and their principal aim seems to be self-expression, whatever that is, while on the other hand most of them don't seem to know what they want, except that they don't want to make up their minds too definitely."

There seems to be no immediate hope of reviving the elaborately expensive lace curtain. "Women kick at paying $4 a pair for curtains to go with silk over-draperies at five times that much." So the decorative designs that used to make the "parlor" window a billowy wonder of white and cream, are lying idle on dusty shelves.

LOWER, NOT BETTER VALUES

ACCORDING to one mill man, "the low-end business is upsetting the confidence of the trade in the position of other grades of goods. The demand for value in draperies and upholsteries is being met, as is the demand for cheaper clothing, with lowered values, not better values. These small mills, with no overhead to speak of, and practically no selling expenses, are selling direct into their market and are causing the customer to think that because lower priced goods have dropped, the same reaction will be felt all through the entire list of fabrics.

"There is no indication at the present time of any cheaper fabrics, with yarns apparently destined to go higher, and a small cotton crop. All the cotton we have now is but a normal crop, including the new crop and the holdover. Labor is just as firm as ever and there is nothing in sight to make the manufacturer feel that he or the workers ought to accept smaller remuneration for services rendered."

CHEAPER CARLOAD RATES

IN THE matter of carpets, there is not much of startling import to the current month's developments, although the fact that an effort is under way to obtain cheaper carload lot rates is significant. In a circular letter sent to members

(Concluded on Page 28 of the Advertising Section)

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CHENILLE RUGS AND CARPETS

FACTS ABOUT PRODUCTION—FROM RAW WOOL TO FINISHED PATTERN

By Wm. Laurel Harris

PART I

FINE RUGS FOR THE MANY

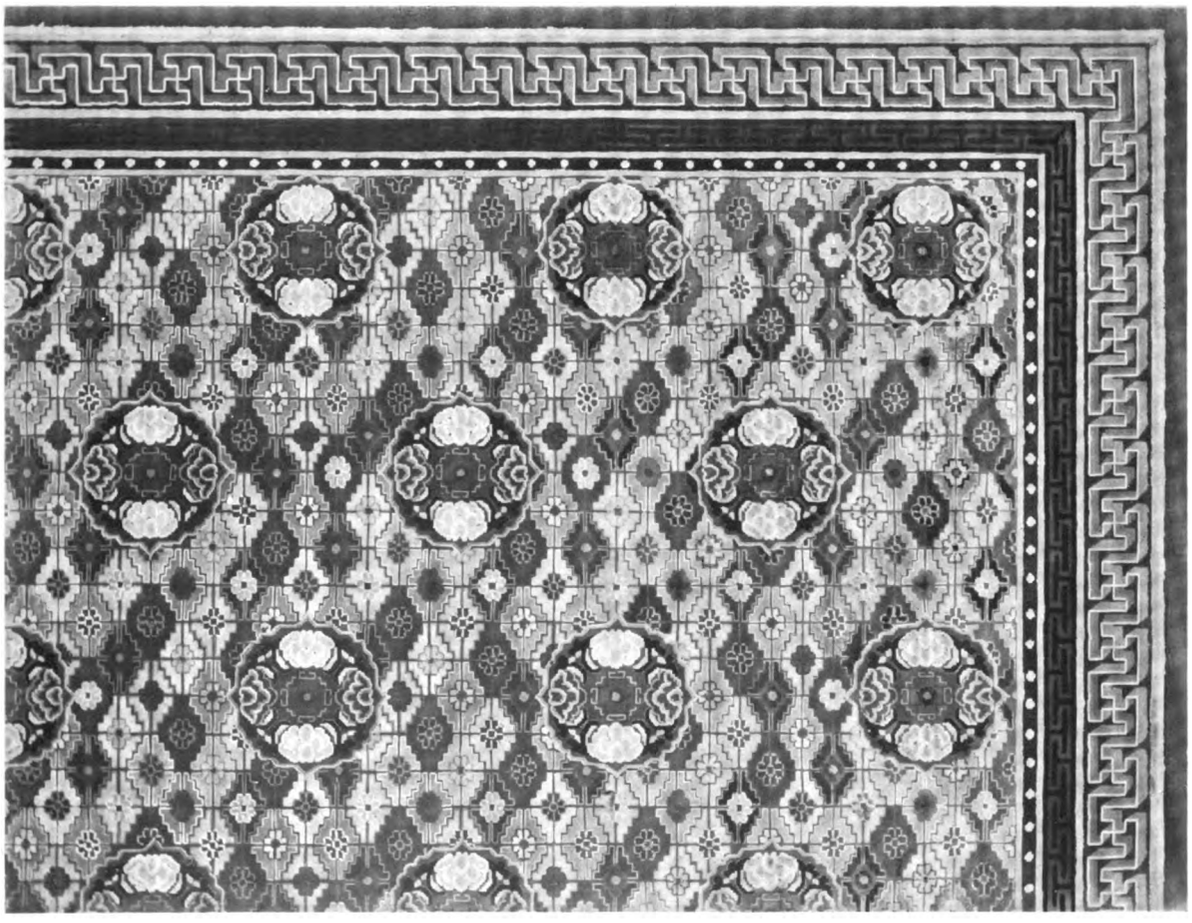
THERE is romance and mystery in modern mill craftsmanship and beauty in modern industrial art that is alluring and fascinating, but very little understood. The splendid character of the time in which we live is perhaps most excellently illustrated in floor coverings, as compared with other periods in history.

Few people comprehend the achievements and technical discoveries that are now bringing fine floor coverings within the reach of homes of moderate income. Only by virtue of modern machinery and twentieth century ingenuity are such comforts rendered possible, so that everyday people may walk on velvet surfaces while our not very remote ancestors had to be content with rough mats, rushes and sanded floors.

CONFUSION OF NAMES

IN THOSE far-off days of the tenth century, when that old Minster on the River Axe was founded by the great King Athelstan, called "The Glorious," there was no prophet or seer who foresaw the wonderful possibilities in floor coverings which were to become the permanent glory of the name of Axminster. This famous Devon Minster was founded to perpetuate the fame of a Saxon victory over the Danes, but it has given its name to a variety of floor coverings which have nothing whatever to do with pious memoirs, or even with any of the geographical or local qualities of the place. The moral is, if you wish to be forever famous do not build a church, but make a superior kind of carpet.

There is, as we have said, a romance and a



Chenille Rug Reproduction of an Antique Chinese Rug, illustrating the Fidelity with which the Design, Color and Decorative Value of the Original is reproduced

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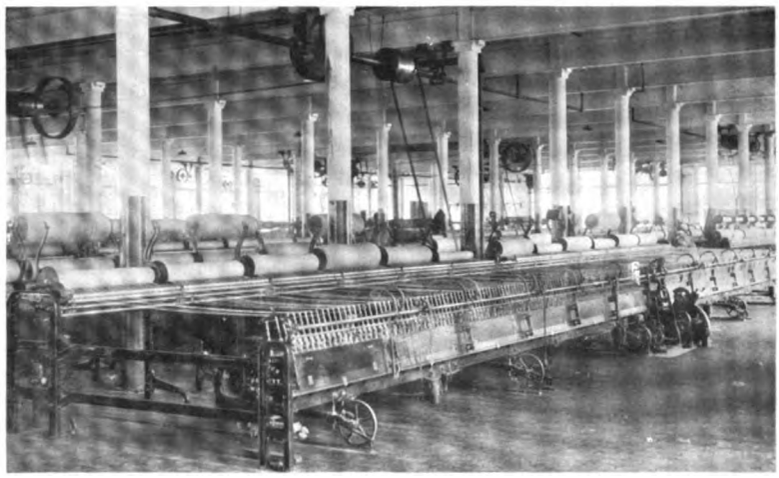
mystery in modern floor coverings brought about by the untiring efforts of manufacturers, to gratify the strong modern desire for luxurious apartments, which prevails throughout the world and especially in the United States.

Unfortunately, there is also in connection with this great industry of making the delightful materials on which we walk, a great deal of hokus pokus and deception. For these reasons it is most important that salesmen should learn to understand clearly the difference between the varied qualities of rugs and carpets they sell, so that they can speak with authority. In no two countries of the modern world are the same words used to describe floor coverings. Even in the United States there is a great discrepancy of terminology between different mills when their selling agents describe popular fabrics made for home markets. No quality of floor covering is more in need of clarifying explanation than the very popular type of rugs and carpets commonly termed Patent Axminsters, Chenille Axminsters, or mayhap simply Chenilles. Though famous throughout the world, under borrowed names, Chenilles have little enough to do with Axminster.

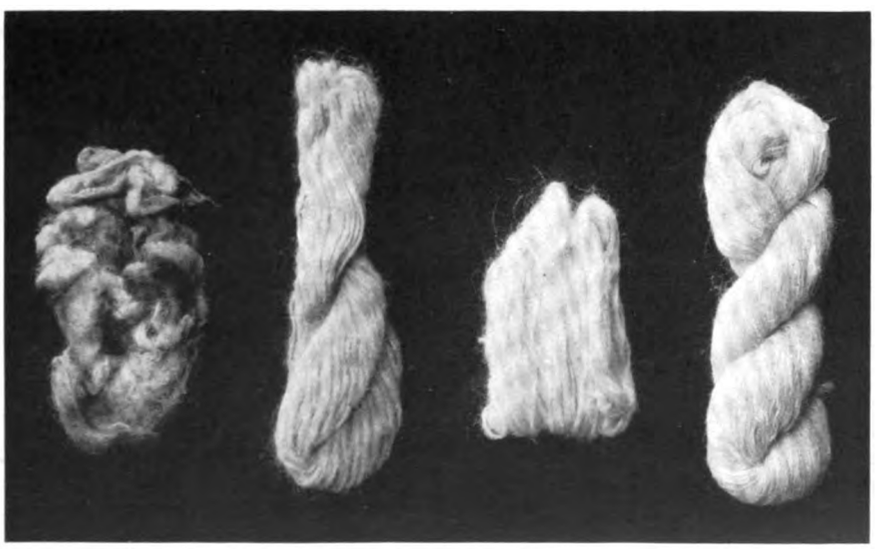
VIRTUES OF CHENILLE AXMINSTER

EVEN the original and true type of Axminster rug is no longer made at the place from which it takes its name. The real Axminster was a hand tufted rug and in many respects was something quite apart from the modern Chenille. Hand tufted rugs can hardly be made profitably in the United States. It would seem that while we have in the past made hand tufted rugs, the day of such fabrics as domestic products has departed, owing to the high cost of hand labor. The striking virtue of Chenille rugs is that they give all the variety and nearly all the freedom of execution which one finds in hand tufted rugs, and at the same time are sufficiently a product of machinery so that they can be manufactured at a cost within the reach of ordinary home makers.

Chenille rugs, however, will never be a matter of extremely cheap production, because the very nature of the processes by which these beautiful and very adaptable floor coverings are made, precludes the quantity production methods which one always expects in the so-called Axminster of trade and commerce made on high power looms, and the other types of floor coverings woven by Jacquard processes, or printed by machinery, like the tapestry and velvet rugs with which all storekeepers are familiar.



Spinning the Yarn



The Wool in its Early Stages
(From left to right) Raw Wool; Yarn before Scouring; Yarn after Scouring; Finished Yarn

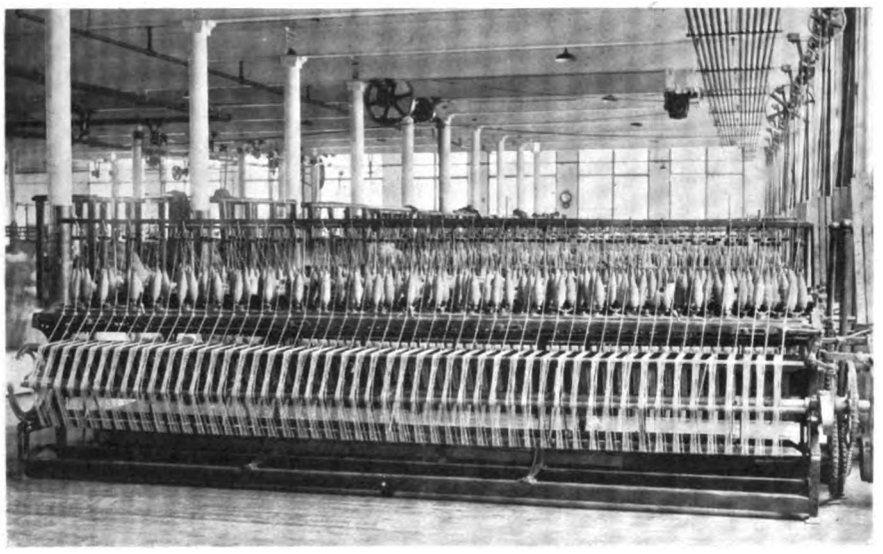
PATENT AXMINSTER OF YESTERDAY

THE market for Chenille may undoubtedly be increased

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by better methods of salesmanship and thorough educational propaganda, to explain its artistic virtues, intrinsic wearing qualities and beauty.

In many books of reference, particularly English books, the quality of carpets which we ordinarily term Chenille was formerly spoken of and described as "Patent Axminster." For a century or more, almost every one in the English speaking world, who put a new floor covering on the market, called it an Axminster weave because of the magical advertising value of the name. The name of Athelstan's glorious cathedral had come to signify a superlative quality in



The Yarn revolving into Skeins

floor coverings. For this reason, when in 1839, James Templeton of Glasgow brought out a new variety of wool fabric for floors, which had many virtues not before obtainable, it was quite natural, we may suppose, for him to call it a "Patent Axminster." With a simple loom, Templeton succeeded in weaving patterns which embraced an unlimited variety of colors, and he was able to do this with wools that were not printed like "velvet" or "tapestry" rugs, but were dyed in the yarn. These carpets and rugs could be woven with any depth or pile, and could fully equal any Oriental production, in richness and softness of texture, in density, smoothness and firmness of the fibre. Even today the methods of Templeton of Glasgow are worthy of admiration.

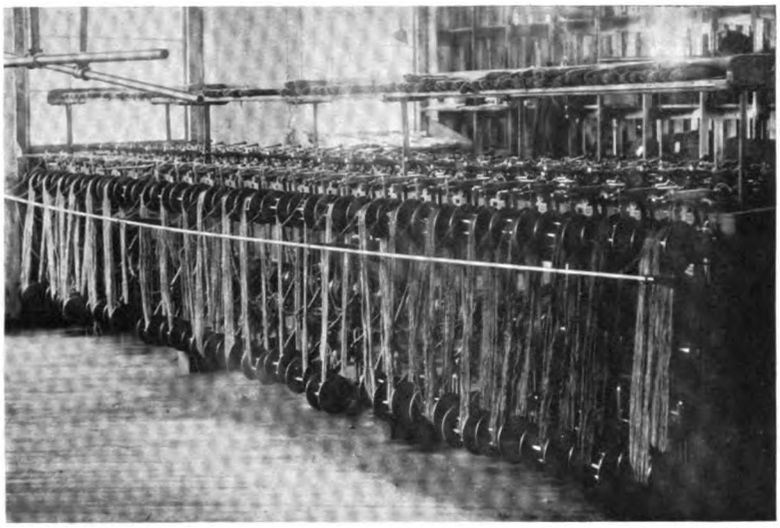
WHY CALLED CHENILLE

FROM the foregoing it will be seen that the rugs and carpets under discussion, though sometimes called Patent Axminster, sometimes Chenille Axminsters, and sometimes simply Chenille rugs, are hardly Axminster at all. The question then naturally arises, why Chenille? As the first definition of Chenille, the dictionary says that it is a woven strand or cord resembling a caterpillar, and that a caterpillar in French is called a *chenille*. A general description of chenille from a French dictionary is: "A thick, velvety, tufted cord of silk, wool, or worsted, having short fibres or threads, standing out at right angles from a central core of thread or wire and so bearing some resemblance to a woolly caterpillar. It is made by weaving four warp-threads, or crossing three warp-threads about filling threads that are afterwards cut, and this quality of textile is used in trimming



Dyeing the Yarn

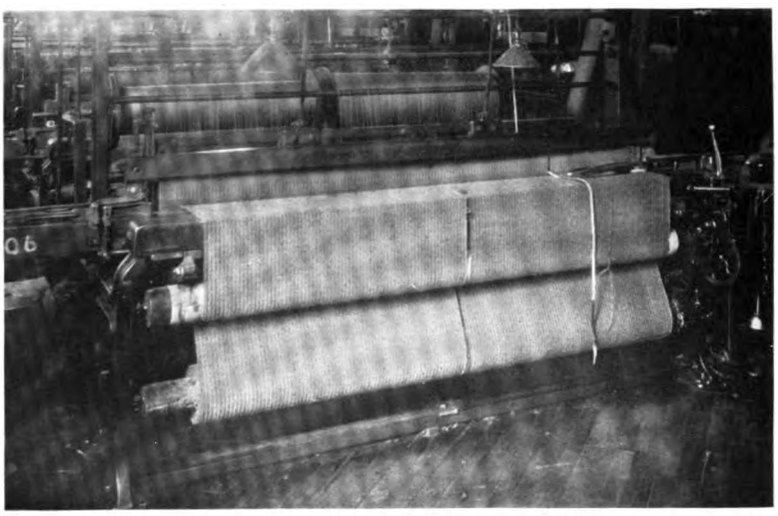
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The Machine that takes the Yarn from the Skeins and puts it into Cops for the Weft Weaving

and bordering dresses, in ornamental sewing and in manufacturing trimmings, hangings, curtains, etc." But all this description in our encyclopedias and dictionaries does not tell very much about Chenille as used in our rugs and carpets.

In some of the early efforts at making Chenille carpets, undoubtedly the wefts used were of the caterpillar variety, having a fuzz standing out all around a central cord. This round cord with the pile standing out in every direction, was fastened to warp-threads and, at first, had not the backing of substantial material now used in making up-to-date rugs and carpets. But today "rug" Chenille is very different in appearance and substance from the round fuzzy caterpillar variety of cording used for embroidery and curtains, and from which this type of floor covering takes its name. The present-day rugs and carpets bearing the name Chenille are the result of almost a century of experiments and collective thinking by generations of rug makers.

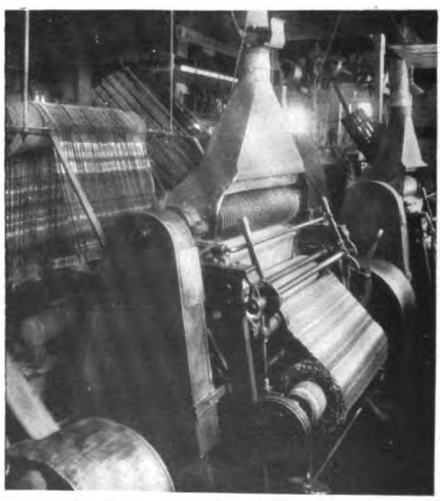


The First Weaving Process. The Weft Weaving Loom on which is woven the Blanket, out of which the Chenille Fur is made

TO MAKE A RUG

FOR an analysis of the varied processes of weaving in use at the present time, we refer our readers to the simple captions that accompany our illustrations. To make the whole matter clear in as few words as possible, we will assume that we can follow the mental operations of an inventive man, on a desert island, a sort of a Robinson Crusoe of industry, who sets out to make Chenille rugs and carpets. This man, let us assume, was familiar with hand tufted rugs, knowing the fame and glory of real Axminsters, and was determined to make something similar by machinery.

The first thing he did was to paint a picture on paper showing all the details of the rug he intended to make. He then ruled fine straight lines across this picture of his rug, the lines reaching from selvage to selvage on the paper. These lines were drawn, let us say, four to an inch, or maybe, if our typical rug man was painstaking, there were seven lines to an inch. These lines in his mind represented the successive rows of knots that furnished the standing pile on the hand tufted rug he intended to imitate. The next step taken was to cut

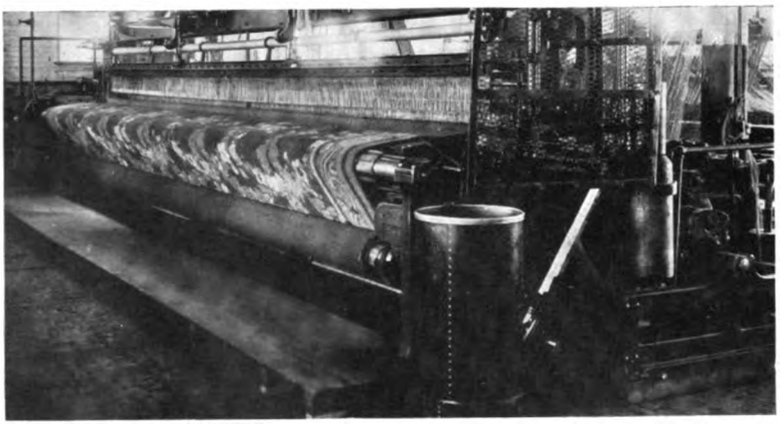


By this Machine the Blanket or Weft Cloth is cut into Chenille Strips

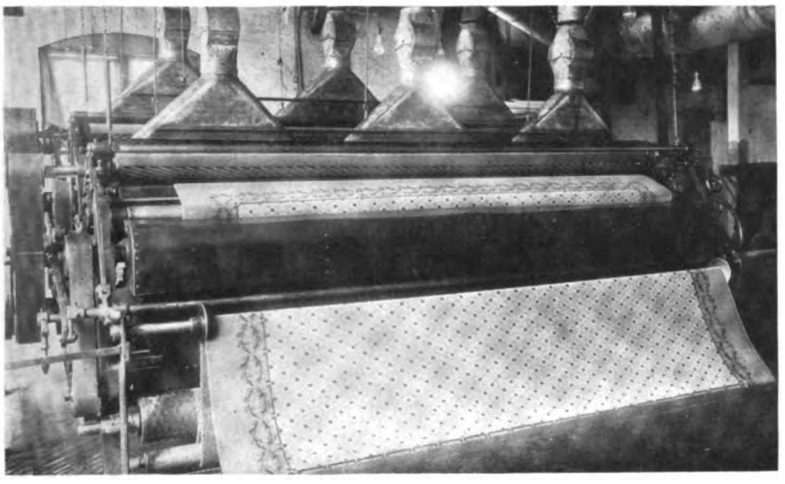
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this painted picture of a rug into narrow strips, following the ruled lines from selvage to selvage. Each of these strips of paper then represents a narrow section across the rug or carpet and corresponds to a row of hand tied tufts. Taking these strips of paper one at a time the rug maker wove corresponding strips of Chenille on a small hand loom. These strips were identical with the paper strips in color but were round and woolly like caterpillars —the French chenille.

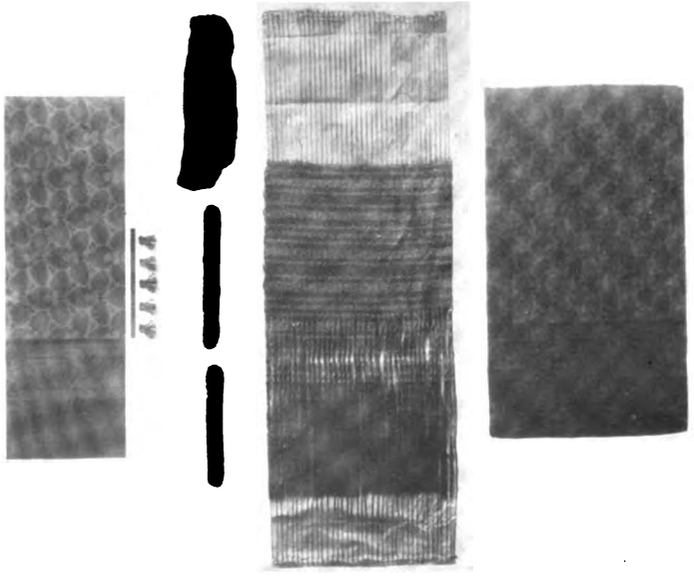
Having made a chenille for each ruled line in his picture of the rug, corresponding exactly in size and all the varied colors to the paper strips, our primitive rug maker placed them all in proper sequence side by side, tying them together with a simple warp and behold he saw his painted pattern translated into a fuzzy woolly surface. It was, after a fashion, a Chenille rug. He had made, in fact, a double-faced rug of the Smyrna variety.



Setting Loom—the Second and Final Weaving Process. This is the Loom that actually weaves the Rug in its Finished Form



The Cropping or Shearing Machine



(From left to right) The Design Paper which is cut into Strips; Various Qualities of Yarn used in Chenille Rugs; Blanket or Weft Cloth before and after it is cut into Strips; Finished Fabric exactly like the Original Design Papers

This double-faced rug looked a good deal like the hand tufted Axminster that had been established as a superlative standard in the rug maker's mind and seemed at first quite a satisfactory achievement.

But after a little wear the Chenilles pulled apart and the furry surface took on a very shabby look. The rug maker then understood that he must have a strong backing for the chenille to take the wear against the floor, and that his binding warp-threads must be of a superior quality and more firmly drawn.

ECONOMIES— IMPROVEMENTS

HAVING solved this difficult problem of securing a strong flat backing for the Chenille, and pliable binding threads that would hold the fabric together, the rug maker found that while there was fur

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on all sides of his strips, only the top side was seen and received the wear of feet. All the rest of the round fur was crushed against the backing and useless. Then too, it was difficult to make the successive rows of round Chenilles look smooth and even. The rug looked "ridgy." To overcome this difficulty, the rug maker wove strips of cloth that were flat, with fur on the two edges. These flat strips were woven twice as wide as the proposed height of the pile for his rug, and then folded into a "V" shape, so that the two edges of fur pointed the same way. When these "V" shaped strips were firmly attached to each other on a heavy flat backing, fastened together by numerous fine, pliable and very strong binding warps, our typical rug maker had secured a modern Chenille rug. But Chenille rugs and carpets made in this fashion would have been very expensive because each strip corresponding to the strips of paper cut across the picture of the rug would have been woven singly and all by hand.

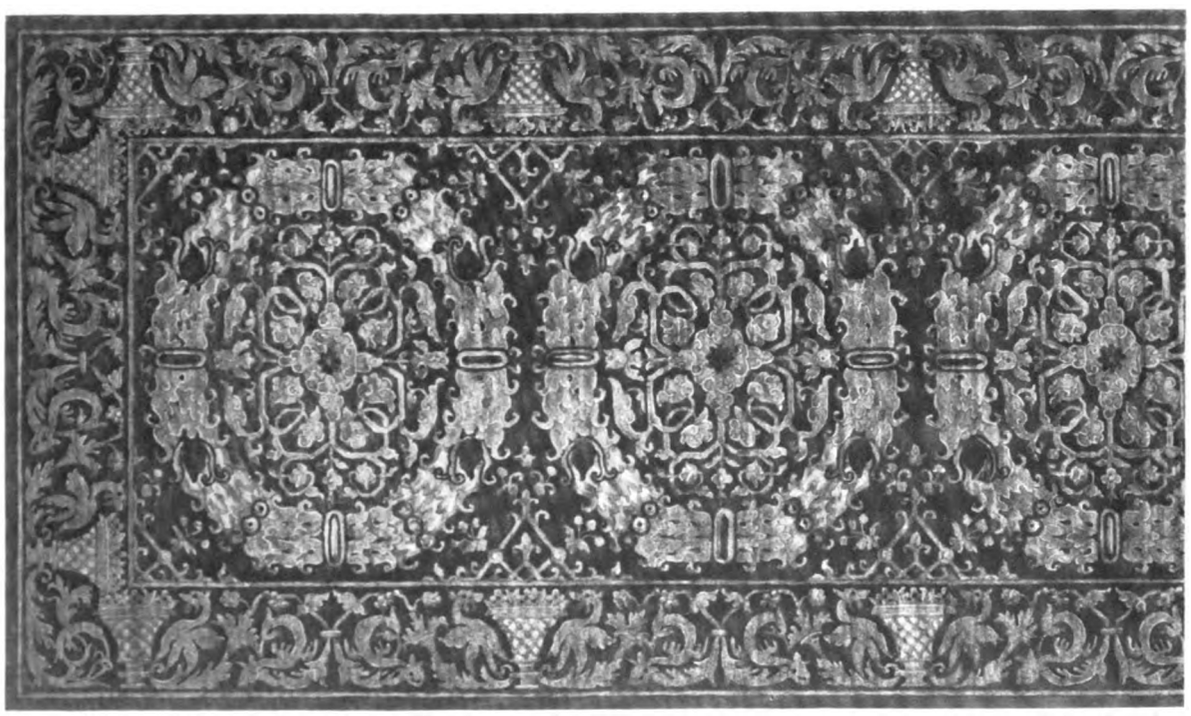
The chief economy made over a hand tufted rug would have been that a strip of Chenille answering for a row of knots reaching from selvage to selvage in the rug would have been bound in place very expeditiously and at a single operation.

LARGE SCALE PRODUCTION

AGAIN considering the mental operation of our primitive rug maker, what economies of manufacture would he have been able to discover, or invent? First, he had the resources of repeats in his painted pattern. Assuming that he had painted a picture symmetrical in design, the top lines of his picture would have been like the bottom lines. This similarity of strips would have continued from the border to the center of his picture. Consequently, he could easily weave two strips of Chenille at the same operation, making a considerable saving in time.

The next economy might have been that of arranging his original picture so that he could secure several repeats in the same rug. This economy, carried to its maximum, creates the figured Chenille carpet with a repeat that recurs every once in so often, perhaps once in every eighteen inches. The shorter the repeat the greater the economy, because more strips of fur can be profitably woven at once, and they can be woven on a power loom.

The next economy to be considered would be that of preparing by one operation Chenille for several rugs, again increasing the utility of power machinery. If our primitive rug maker was making rugs with ten repeats in each rug he would find that he might in point of time just as well manufacture seventy strips of Chenille at each operation of his power loom as to make one. In this way he could furnish Chenilles for seven rugs in one-tenth the time necessary to prepare the material for his first rugs, which were without repeats and each cross strip had to be woven separately on a hand loom.



A sumptuous Spanish Design worked out in a Chenille Rug

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CHENILLE RUGS AND CARPETS

THE SUBSTITUTE MENACE

THIS outline of the evolution of our modern Chenille rugs and carpets contains the essential principles of manufacturing that salesmen should understand. This very splendid and thoroughly practical form of floor covering may be made along economical lines, or may be constructed most expensively. In special order work it is usually the salesman who determines a great deal of the cost by suggesting or eliminating expensive features in the original design. The salesman who takes orders for an expensive pattern and then tries to have the manufacturer skimp on the quality of his work, is a menace to our industries and a thoroughly bad citizen.

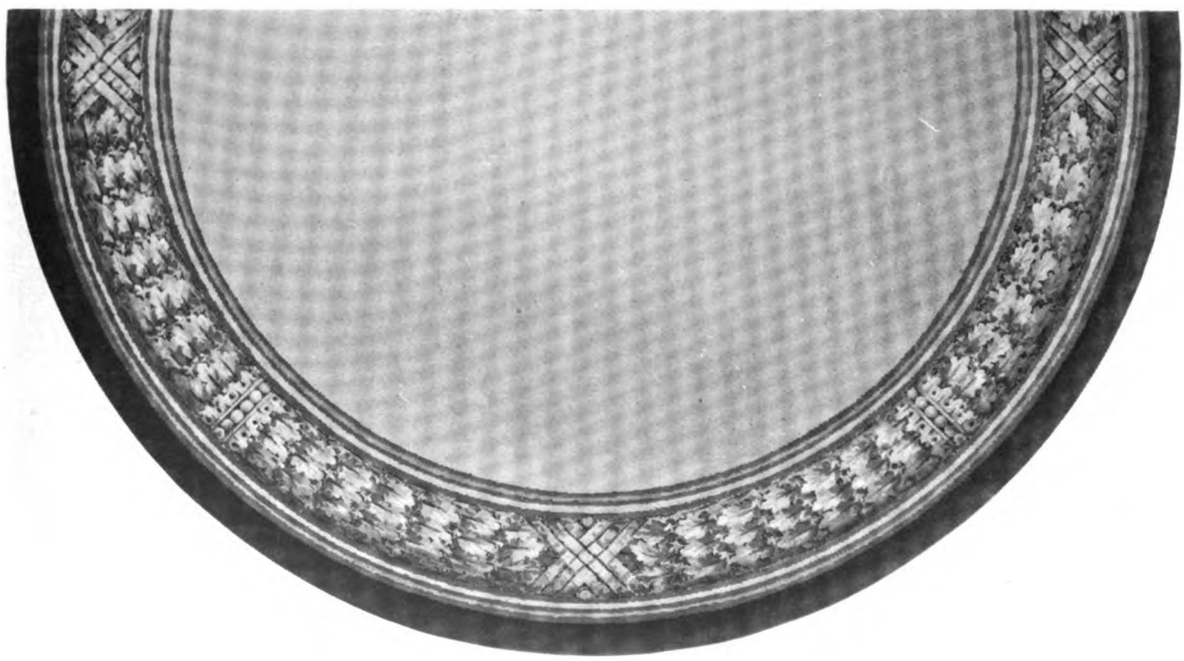
Of course, in Chenilles, as in all other textiles, honest economies and dishonest practices may have effect at every stage of the manufacturer's operations. The processes of spinning, dyeing, twisting and coping, which are common to textile weaving in all its varied forms, always require skill and an honest choice of good materials. With Chenilles there are three distinct operations that are different from other floor coverings:

First comes the weaving of the flat blanket fabric that is cut and folded into "V" shaped Chenilles.

The second operation is that of setting this "V" shaped Chenille as a weft in the final fabric with a backing and ground warp all bound together firmly with fine pliable binder warps of great tensile strength.

The final operation, which is somewhat similar to that employed for other pile fabrics, is that of shearing and finishing. This work is always an important factor in the rug's final appearance. But this final appearance is also largely influenced by each and every detail in the whole sequence of processes employed by the manufacturer. A careless or too hurried handling at any stage may produce most irritating defects in the finished rug. The retail salesman should understand the floor coverings he sells to safeguard the best interest of his store or shop.

The Chenille rug industry is no exception. For instance, Chenille rugs have a heavy wool backing in which all sorts of coarse material, such as cows' hair, goats' hair, old yarn and shoddy may be used. These rough fibres are strong and wear well and are not attacked by moths. But their composite yarn needs to be thoroughly scoured before weaving into the rug. If these materials are not up to standard, they will not stand scouring, so careless rug makers may be tempted to turn out new rugs that are smelly, particularly in damp weather. The inexperienced buyer of floor coverings often finds himself in great trouble because of a lack of practical knowledge along these lines. Then, too, there are innumerable expedients to make a poorly packed pile stand up and appear thicker than it really is; for instance, through the use of floating warps. The real fineness and firmness of floor coverings depend of course on the number of threads in a square inch of the standing pile.



Any Shape of Rug can be made in Chenille

NOTE: For preceding illustrations of Chenille rugs and processes of rug manufacture, acknowledgment is hereby made of the courtesy of W. & J. Sloane Co. and the Persian Rug Manufactory.

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FOR THE DRAPERY DEPARTMENT

Alexander King, Jr., Drapery Editor

UNUSUAL WINDOW TREATMENTS

FREQUENTLY the drapery salesman is confronted by a customer whose windows are entirely out of the ordinary in size, proportion and arrangement. When he can offer an attractive and practical solution of such a problem, it is certain to insure a sale, and more than that, the assurance that his advice will be sought when other rooms are to be curtained by this same customer. This satisfactory way of doing business is usually the result of years of experience, but when any salesman has grasped the idea that his materials are really a medium which he is expected to use for developing adequate and interesting curtains, he is at least making a good beginning in the right direction in building up his department.

ADVISORY SERVICE

How often are you confronted with the problem of curtaining somebody's window described as "not just like any other?" And what do you do when this problem of Unusual Window Treatments is brought to your Retail Drapery Counter?

In the accompanying article, the Drapery Editor gives a comprehensive survey of numerous types of Unusual Treatments. This survey may succeed in answering your question in general, but not in particular. In that case, bring your problem to him personally, addressing your query to Drapery Editor, 1160 Marbridge Building, New York. He will be glad to advise any Retailer, free of charge, regarding Drapery Designs, Selection of Materials, Cutting, Trimming and Workmanship.

In considering special treatments for unusual windows, the general axiom of simplicity, true of all draperies, is not to be forgotten, but becomes, if anything, more vitally important than in conventional spaces. Often when a window formation is the first consideration, it is a better plan first to design the right type of drapery for the space and then find the proper material to develop it. This method is too well known to interior decorators to need description, but is not always followed in the drapery department of stores carrying a large stock. Nevertheless, this is the help the customer is expecting nowadays of the up-to-date drapery department.



1. Effective Treatment with Draw Curtains and Plaited Valance, for Large Studio Window

FOR THE STUDIO WINDOW

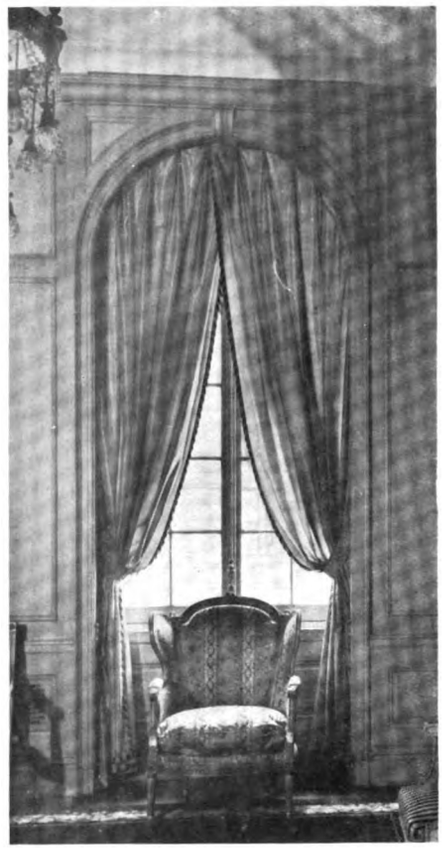
TAKE, for instance, the "studio window" which has come to be such a feature in many new houses and particularly apartment houses. Usually it is a single, very large opening, taking in practically one whole wall with various subdivisions of lighter and heavier mullions. The adjustment of light at such a window demands casement curtains, and for convenience it is much better to plan them in upper and lower sections, or so draped back that the top light is avoided while the lower sections of glass are kept free. This arrangement will insure comfort and attractive lighting during daylight hours, and the inside curtains are best arranged to draw at night. For these, suggest a plain material in good coloring, or a two-toned pattern large enough in scale to keep the proper proportion in such a large space. Very spotty fabrics should be avoided for this type of curtain, although the large scale printed linen designed in the manner of early Jacobean crewel work embroidery, is excellent.

The first illustration shows an excellent treatment of a tall studio window with a pointed arch top. The material selected is Oriental in pattern, suggesting both Persian and Chinese inspiration and is arranged in full straight-hanging curtains made to draw. The valance is a model of deft adaptation, coming to a straight line at the bottom, with the fullness arranged in cluster plaits, graduated to the

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2. Simple, Graceful Method of Draping Arched Windows in a Formal Stair Hall with Window Trims in Plaster or Stone



3. When Wood Trims are of Distinguished Type, Curtains should hang inside the Casing

outline at the top. A glass shelves holds a antique glass, and pottery making casement curtains unnecessary.

ARCHED OPENINGS

ARCHED windows are imperative in reproducing various types of architecture, and are to be found in very many private houses, as well as important rooms of hotels, clubs and the newer banking and business buildings which now quite generally have well planned and executed curtains. There is no form of window which is more dignified or graceful than an arched one, and none which has been more clever arrangement of display of interesting



4. Here a Draped Valance supplements the Simply Gathered Curtains on a Five-Centered Arch

abused by inappropriate drapery treatment.

First, the practical consideration of light adjustment demands a curtain that is easily and simply drawn, or else permanently adjusted to bring the light from a pleasing proportion of the glass surface of the window.

And second, the eye must be pleased by a graceful draping which will give the arch its full charm. Only in the rarest instances is the device known as a puffed shade to be suggested, for it is unsanitary, all but impossible to fit, easily gotten out of order in its draw fixtures, and only in very rare instances attractive or artistic.

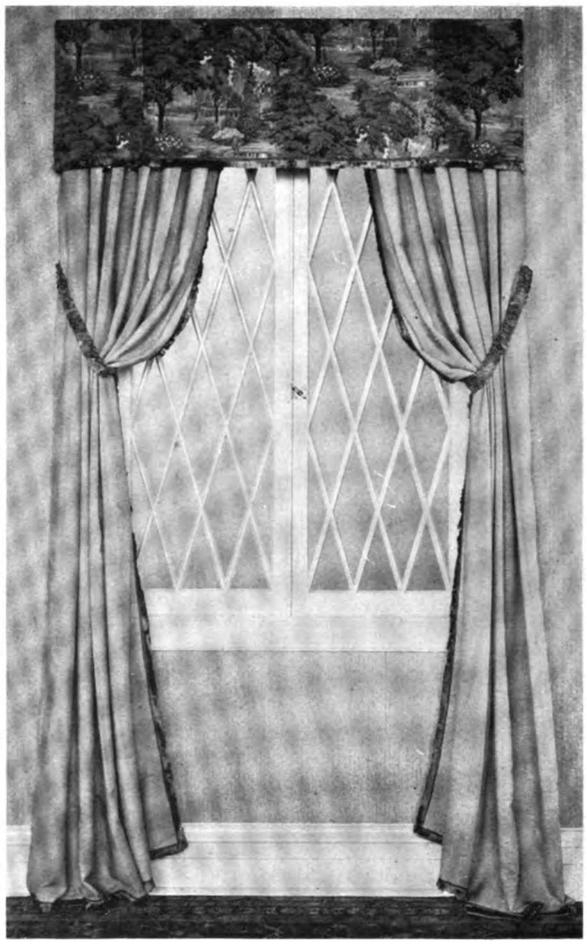
The best curtain

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usage in whatever material the conditions suggest, is to make the tops of the curtains in even folds, or spaced plaits, entirely across the window at the top and inside the trim, with the draperies caught back by some one of the various types of tie-backs, either at the spring of the arch, or about one-third the distance up from the bottom of the curtains. The stairway illustrated on the preceding page, is an excellent example of the first method, and the drawing room next it gives a clear idea of the second.

For the amateur curtain maker, it is a fortunate circumstance that this type of opening is not more generally in use, for the proper fitting of curtains to arched openings is extremely exacting, and anything less than accurate work is doomed to failure. Attention is called to the extreme simplicity of both the treatments illustrated and to the charming effect produced in both cases.

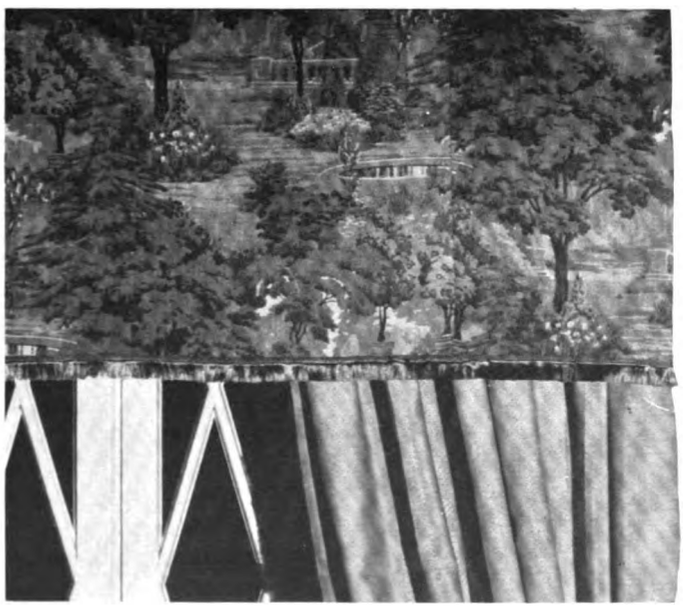
A five-centered arch is also shown and here again the curtains are drawn to the sides with the heading evenly plaited entirely across the glass. A deep valance caught up in such a manner as to form a central and two balancing festoons at the sides, is beautifully executed.



5. For Outswinging Casements—Curtains of Striped Mohair with Valance of Figured Mohair

DESIGNS ILLUSTRATED

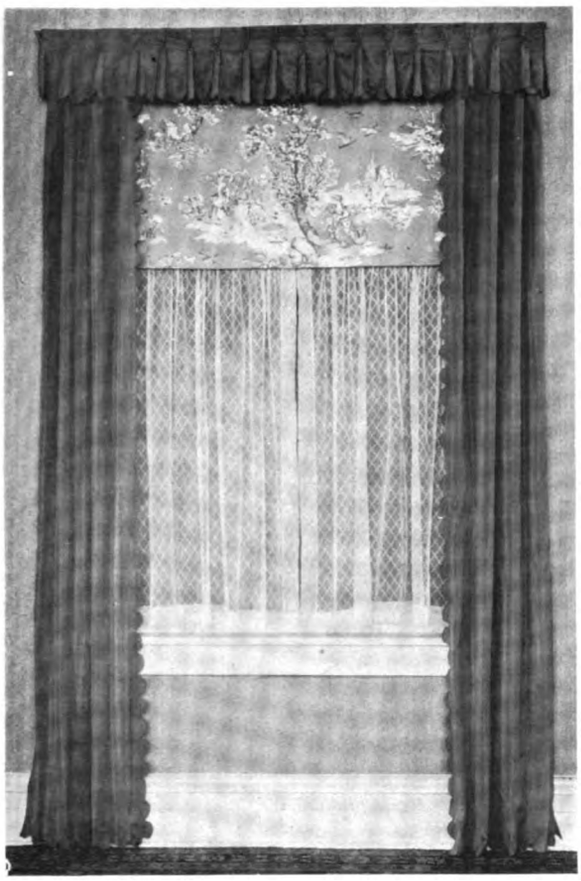
THREE designs planned to meet the requirements of unusual windows, are shown herewith made up from combinations of inexpensive stock materials especially suitable for general use. These designs can be used on more conventional windows with good effect, but are meant in each case to make the most of windows still found in many rented houses and apartments.



5a. Detail of Valance in Drapery Treatment shown in Figure 5

The window shown in Figure 6, arranged with a transom of leaded glass above a square single pane of clear glass, is a type frequently met in houses built during the late nineties and is still used in certain localities. Advantage was taken of the pleasing form of the transom and the undesirable leaded glass covered by a panel of beautifully reproduced Toile de Jouy on a yellow ground with figures in white and sepia tones. This panel, mounted on compo board exactly the size of the transom opening, and fitted snugly in place, becomes a little picture framed by simple curtains and cluster plaited valance of green taffeta, the picot edges of which are scalloped. In using such a treatment, care must be taken to find a figured material in exactly the right scale of design for the panel, and interesting enough to consider as a picture. There are many Toile de Jouy

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6. Toile de Jouy Panel conceals Unsightly Transom, with Curtains of Figured Net and Plain Taffeta

patterns now on the market and this material is particularly attractive when developed with plain taffeta or similar material in a contrasting color. An unusually attractive net in all-over diamond pattern makes glass curtains which carry out in detail the Eighteenth Century suggestion of this window.

COMBINATION OF FIGURED AND STRIPED MOHAIR

CASEMENT windows, even when they are hinged to open out, offer a serious problem to the curtain maker. Unless glass curtains are attached by means of a rod, top and bottom on the window frame, they are doomed to early accident, and even when this is done, they are quickly soiled by exposure to the weather when the window is opened. Hence, a better plan for casement windows is to use a material which will adequately curtain the windows and at the same time prove sufficiently decorative to make a single set of curtains pleasing. The curtains can then hang over the window trim inside the room, and well away from the casements, leaving them free and clear. Figure 5 offers an example of this treatment. The diamond-shaped panes of the casement window should offer a pleasing contrast to the unusually attractive new materials used for curtains.

The mohair casement cloth used here bids fair to revolutionize the curtain industry, so practical and decorative does it become when properly used. Made from the fleece of angora goats, and woven in many types of interesting small patterns, it has now been developed in printed designs and combines so well the decorative and practical features of a really successful drapery fabric, that too much cannot be said in its favor.

Apricot colored mohair was used for these curtains, the edge outlined with a narrow fringe in contrasting emerald green. The straight and fairly shallow valance is of printed mohair in a most interesting modern adaptation of verdure design, and also outlined with fringe. The fact that mohair cloth has a happy faculty of falling into graceful permanent folds makes it possible to loop these curtains back, or let them hang straight at will.

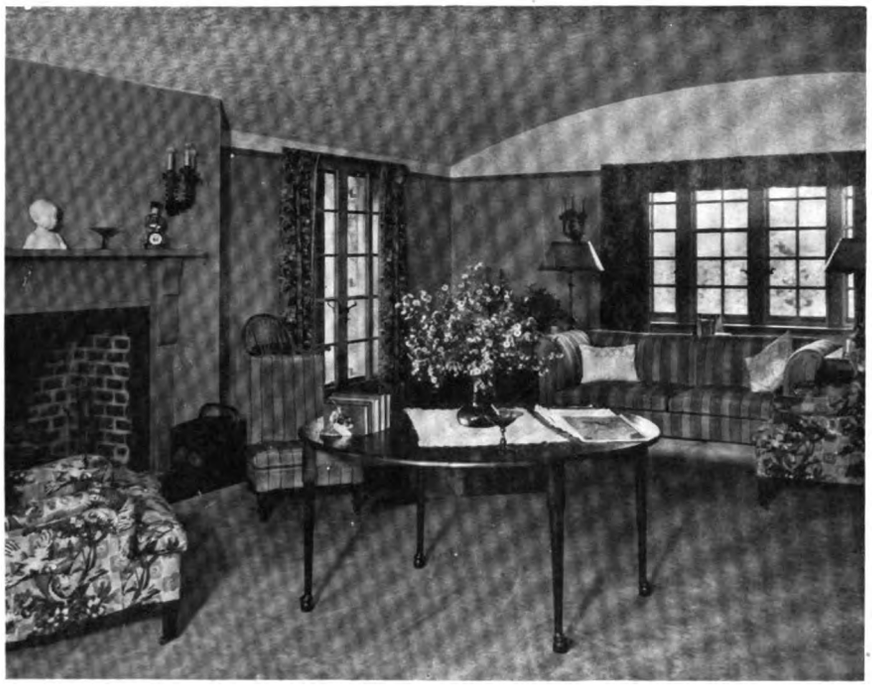
CAREFUL PLANNING FOR SIMPLE ROOMS

IT IS not reserved to arched openings to show results of carefully planned curtains. Many houses which are being built all over the country present the problem of unusual windows and in



6a. Detail of Figure 6, showing Panel covering Transom, and Taffeta Side Curtains and Valance, picot edged, framing Entire Window

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7. A Well Balanced Treatment for curtaining Grouped Windows and French Glass Doors in the Same Room, a Problem frequently met in Dwellings and Apartments

particular of two types of window in the same room. Often a group of windows will face, let us say, to the street, while single windows or French doors will look out on a veranda or sun porch at one side. Here the curtains must conform to the spaces allotted to them, and at the same time give a sense of uniformity and balance to the room. The delightfully homelike living room illustrated (Figure 7) is an excellent example of this. Boldly designed cretonne was used here, and with curtains hanging straight to the floor at two wholly different types of windows, the effect of balance and dignity was obtained, with a great deal of comfort and charm as well. The cluster window at the back of the sofa has a straight simple valance which serves to lessen the great width without conflicting with the appearance of the French doors, where no valance was used. Salesmen will learn much to help them in working out their problems, by the study of just such a room as this.

Another unusual window is the square planned bay window in the breakfast room shown. An old house altered to modern requirements will often produce such a space to be treated. Here each window has a sheer muslin glass curtain and the whole space considered as one has a single pair of chintz curtains, hung straight and full. A certain quaintness comes from the old-fashioned rod and rings, and a very practical result is that the curtains can be drawn easily and quickly without traverse cords and fixtures. It is easy to go wrong in curtaining such a bay window and common sense seems uncommon in such a case.



8. Curtaining the Square Bay Window in the Breakfast Room, with a Single Pair of Chintz Hangings and Muslin at the Glass

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VELVET DRAW CURTAINS

IN MANY instances, particularly in country and suburban houses, long French windows have become extremely popular, and when the rooms in which these occur are used all the year around, some practical draw curtain is essential for keeping out the cold winds of winter. The velvet curtains illustrated are ideally adapted to this utilitarian purpose, and lose none of their decorative value in meeting this condition.

These curtains of amethyst Buckingham velvet are made with a straight French heading which comes together at the top at all times, and with the curtains drawn, falls in straight even folds to the floor, completely shutting out the coldest blizzard, with an added sense of snugness gained from the heavy pile fabric employed.

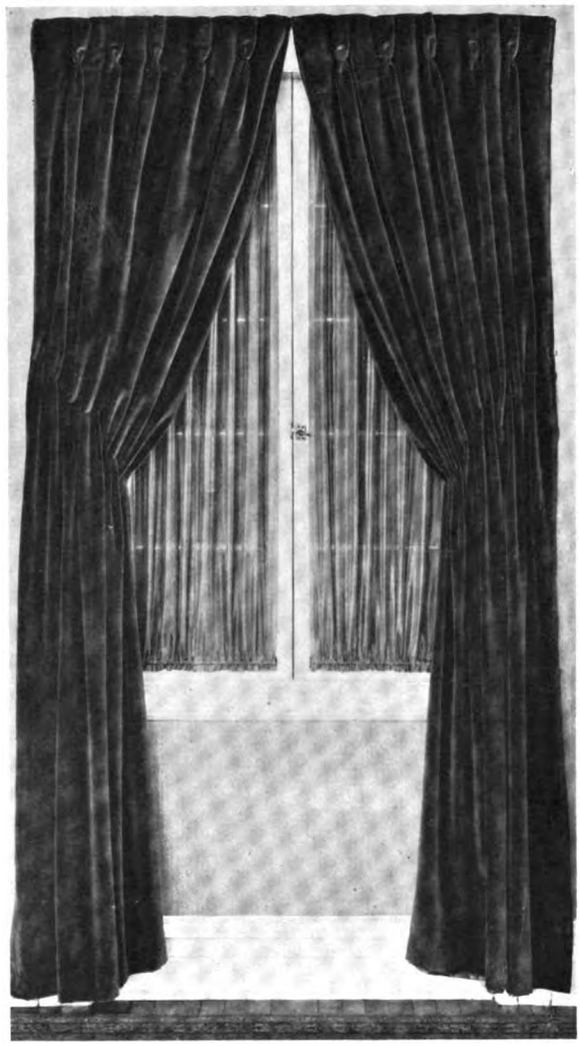
To draw the curtains, a series of rings is attached to the outside of the lining running the entire width of the curtain and at an angle of about 45 degrees, starting from the point at the outside edge toward which they are to be drawn up. A small hook is placed on the returned edge of the window trim at this point. Then a strong draw cord is run through the rings and knotted at the front edge of the curtains. When drawn back, a charming drapery is the result, and the method employed is so simple that skilled workmanship is not essential as in the instance of traverse fixtures.

The quality of velvet used is particularly suited to this type of drapery, and in contrast to the amethyst tone a lining of gold sateen is used. However, any number of color contrasts can be developed as required and other materials used, care being taken, in using materials with large patterns, that the design of the curtains does not too much infringe on the composition of the pattern.

Gold gauze is used for glass curtains with this treatment, shirred on rods top and bottom.



9a. Detail of Drapery Heading, Amethyst Velvet Curtains



9. Buckingham Velvet Draw Curtains for French Window; adjustable by Simple Method

While this style of hanging is designed primarily for use in winter weather, and is calculated to shut out the cold air, the curtains are draped in such a way to allow the opening of the inswinging French windows to a limited extent, when so desired.

A CORRECTION

IN THE article, Curtain Hardware Fixtures, appearing in the January issue of Good Furniture Magazine, the brass and glass flower tie-back, shown as Figure 5 on page 24, appeared in incorrect position. In actual practice, this tie-back must be used with the flower stem turned up instead of down, to produce the intended effect.

NOTE: For materials used in model curtain settings shown on this and preceding pages, acknowledgment is hereby made of the courtesy of Cheney Brothers; Witcombe, McGeachin & Co.; Marshall Field & Co.; Lesher Whitman & Co.; Peter Schneider's Sons & Co.

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SEEN IN NEW YORK WHERE STYLES ORIGINATE

FURNISHING FORECAST REVIVED

THE trend of styles is of singular importance to merchants as well as manufacturers, and as yet very little attention has been given to this vital part of our national development. There is a tide in affairs of taste which, taken at its flood, leads on to great prosperity, but when taken at its ebb throws the ill advised retailers or producers on the rocks of financial distress. The more far-reaching business affairs become, the more it behooves us to keep abreast with the rising tide of progress.

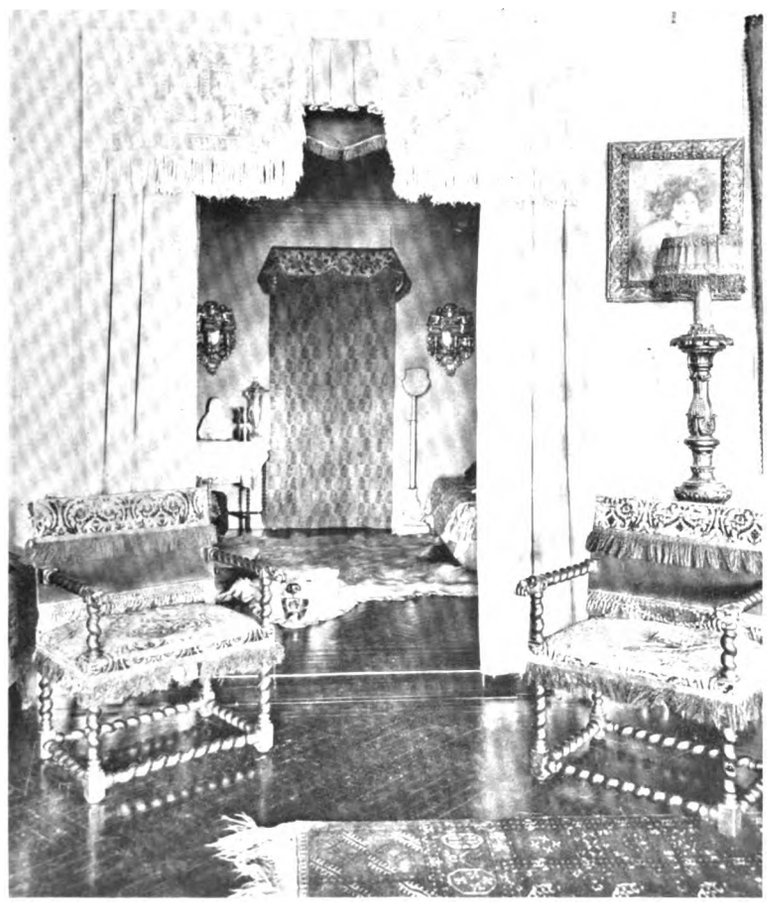
Right now, it is particularly necessary for makers and dealers to keep in touch with the new ideas that style originators are bringing out. If nothing else, this is a discriminating era in which the argument for more and better furnished homes is coupled with a demand for more distinction in the design of home furnishing materials.

For this reason, it is considered highly desirable that Good Furniture Magazine publish news from now on, as it did formerly, covering the latest things which New York is bringing out—as a forecast of national taste in furnishings. New York is chosen as the forecast area because of its many points of contact with the designers and makers of novel furnishings.

THE AUCTION ROOM AS INDICATOR

ONE of the clearest indications of how the unstable currents of popular thought are running, may be found in the reactions of home makers to various furnishing materials offered at public sale in well known auction rooms.

Before our decorators and architects appreciate new tendencies and styles, long before our department stores or progressive manufacturers are informed regarding new situations in the decorative trades and crafts, certain natural leaders among the feminine portion of the population mark out the lines of progress by the personal distinction and grace which they are able to create in their domiciles. Then gradually these styles find expression in our lesser homes, through the mediums of the industry.



Valance in Doorway of New York Apartment, 1919, forecasting Popularity of Architectural Lace Hangings with Fringe Trimming

SWERVING TASTE IN LACE HANGINGS

TO CITE a definite example, in June, 1919, Good Furniture Magazine published photographs of a handsome apartment on 59th Street, facing Central Park, indicating the remarkable decorative possibilities of very coarse laces and nets when deftly utilized as ornamental materials.

At that time, the writer showed certain lace manufacturers photographs of this apartment, pointing out

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the beauty and unusual charm of simple figures worked out through the use of large and substantial units in designing more or less transparent fabrics. These manufacturers at first rather ridiculed the idea of bold patterned lace, saying it was simply a daring innovation and nothing more. They said that *lace was lace* and women liked it because of its delicacy and fineness. Reason played little part, they argued, in the feminine predilection for fine laces, other than that in a general way the value of such fabrics was to be settled by the number of threads woven to the inch.

Astute leaders of the industrial world failed to understand that the gifted occupant of the apartment on 59th Street was one of the natural leaders among women and had pointed out by example that lace to be fitted for home furnishing should have very different qualities from lace designed for use on feminine dress. Soon other women of culture and discriminating taste recognized the forceful beauty of the decorative schemes illustrated in Good Furniture Magazine and were prompt to put in practice the sound and commendable principles which were in this way demonstrated.



Coarse Filet Curtain of Similar Type, a recent Department Store Offering

FOLLOWING THE LEADER

VERY shortly, whenever a particularly bold and decorative piece of lace work appeared in any of the New York auction sales, it was promptly bid up to unexpected values by feminine competition. Before long, antique dealers recognized the increased demand for frankly ornamental patterns in lace materials and instructed their agents to buy up such things abroad. A fair quantity of these coarse laces have been almost from time immemorial, wrought for altar frontals, tabernacle veils, communion rail or table covers and other ceremonial purposes, presenting problems that were decorative and architectural rather than suggesting the spirit of delicacy characteristic of feminine apparel.

Some six months after the article mentioning the architectural lace decorations in the apartment facing Central Park, similar old altar frontals and other remarkable examples of distinctly ornamental designs in lace work began to figure prominently in all the decorators' and antique dealers' shops along Fifth Avenue, in the side streets, and in the windows on Madison Avenue, until finally bold and large patterned laces were the universal vogue among people of good taste.

FITTING DESIGNS TO AMERICAN MACHINERY

FOLLOWING this success of architectural laces among the decorators and antique dealers, some of the more progressive department stores "caught on" and imported a variety of bold designs from Europe. These importations sold quickly and at good prices. However, the European fish-net curtains were hand made and not always fitted in price or style for very widespread distribution. So the buyers of the department stores insistently appealed to our American manufacturers that they should produce similar material by machinery that would meet the demand for architectural designs in lace. And this they did.

WHAT EXHIBITIONS PROVE

ANOTHER lesson to be learned through studying current events as seen by New Yorkers, is when to stop if the currents of popular thought are changing. The canny manufacturer or merchandiser is quickly sensible to the subsiding of any popular enthusiasm.

Another useful indicator of the modern trend of taste may be found in the criticism and remarks provoked by the thousand and one exhibitions, large and small, that render so interesting a winter in New York. An endless list of artists, designers and dealers try their ideas and practical achievements on the general public. Some strike a spontaneous and sympathetic chord, and some fail dismally in their efforts, or leave the visiting public apparently unmoved.

Probably the manufacturers of chairs and tables in Grand Rapids or San Francisco are apt to feel that the salesrooms and exhibition halls of New York are far removed from the daily occupations in their mills or shops. But in actual fact, those decorative things that interest the social leaders of New York today, are apt to be the popular vogue throughout the land tomorrow.

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NEW APARTMENTS IN OLD HOUSES

Slumnest — City Home of Theodore A. Meyer
The Double-Duty Apartment of J. Warren Erb

By DECORATOR

HOME RETURNING

FOR the past few years, Americans have been fairly running away from home. The popular price of motor cars has made it possible for a family to spend most of its pleasure hours on the open road, or else going or coming from movies. In this way, home makers have undoubtedly seen refreshing sights and had their eyes opened along a number of home furnishing lines, but they have not gained the contentment and satisfaction that comes from spending the proper amount of time in one's own comfortable home.

In many cases, the homes of the masses have not been comfortable. While husband and wife worked, during the period of excessive production, and made money enough to buy all sorts of furniture for the home, they bought indiscriminately, and were so busy rushing out of the house for business or pleasure, that they did not have time to settle down and study the possibilities of home adornment.

It is here that the present unemployment situation turns up as a mixed blessing. Loss of clerical positions is returning many housewives to their homes again and awakening them to the need of making their homes more tasteful. This they cannot do in the careless, expensive manner of 1919, since the family now depends on one wage-earner instead of two. But whereas in yesteryears they wasted about as much as they saved, they are now saving as much as they formerly wasted because they are living in a simpler and more normal manner, seeking to find more happiness at home.

Indeed, this revival of interest within the home is keeping alive the home furnishing business, until the building dam breaks next spring or the next. It is making the public receptive to efforts on the part of home furnishing retailers who are pushing the better homes movement. It is one of the most healthful symptoms of this reconstruction period, proving to home makers, as it does, that the comfortably furnished home brings a relief from unrest where outside-the-home pleasures fail.

SPACE SAVING FURNITURE

HAD the building boom come immediately after the war, we might now have many large, vacant houses in our cities, an eyesore to the community until circumstances some years hence, should cause them to be torn down and new ones built in their places. As it is, crowded conditions have made it necessary to convert these houses immediately into charming space-saving apartments. Fine houses in even well established residential sections are being constantly reconstructed—the fronts torn out, and the interiors made over by being cut into smaller units.

The popularity of this type of reconstruction, not only in the East, but in the Middle-West and West as well, is creating new decorative and economic problems that must be solved by our large retail stores; and these problems are becoming more complex with the public's demand for better furnishings kept within reach of the modest income.

That a new type of furnishings is arising with the advent of the small-unit home was quite notable at the summer furniture markets. There the studio table was in evidence, made to serve for both living room and dining room purposes; and the tall buffet, with leaves ready to pull out, for use as a serving table; and numerous two-in-one pieces on the day-bed or davenport order for day and night use. It will be interesting to watch the progress of such pieces in the future, to see whether these patterns will be viewed in a short time as merely the make-shift furniture of a crowded home era, or whether they will find permanent use in the coming home, built on the small-unit plan.

APARTMENTS FOR TWO

HOUSING conditions being as they are, we especially need practical architects, decorators and home furnishers who are able to point out to home makers by actual demonstration how charming homes can be built and furnished at comparatively small cost to yield permanent satisfaction.

Such an architect is Theodore A. Meyer, who has worked out a home for himself on the East Side of New York, in a part of the city that was looked upon as not desirable; and in a spirit of facetious triumph, he has called this home of his "Slumnest."

Above Fortieth and Forty-first Streets, on the East River, there is a forgotten nook called Prospect Place. Once upon a time there were emi-

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nently smug and respectable houses along this short thoroughfare. These houses were all of brown stone, all alike, and were furnished in their days of prosperity, with the most fussy Victorian furniture. Today the original owners of this property have all departed, and in their place have come foreigners who have settled down in the shabby buildings, owned by landlords who permit their property gradually to fall to ruin.



1. General View of Living Room at Slumnest, City Residence of Theodore A. Meyer, New York

One of these houses was taken by Mr. Meyer, who is an architect, and reshaped and remodeled in a singular way.

To begin with, he changed the entrance of the brown stone house so that there was a doorway to his own apartment on the side of the building, which was on a corner lot, and an entrance to the upstairs apartment by the old front brown stone stoop. In this way, he was able to manage in this building for a single family dwelling, apartments for two. These two domiciles are quite distinct and are able to function without any conscious relation to each other. The scheme of this building is most instructive at the present moment, because of its eminently convenient arrangement, fine artistic development and its very apt expression of New England's Colonial style.

COLONIAL PLAN OF "SLUMNEST"

MR. MEYER'S apartment plan consists of a living room and kitchen on the first floor, with two sleeping rooms on the floor above. In actual fact, the ground plan of the place is a four-room duplex, so planned and decorated as to furnish delightful living quarters for two families.

To achieve the triumph of decoration, here apparent, it has not been necessary to call in



2. Fireplace of Living Room at Slumnest

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the strange and exotic arts of Asia or Africa; neither has it been necessary to imitate the ostentatious grandeur of Italy and France. Instead of all these distinctly foreign notes, this little home on the East Side of New York is inspired by those types of decorative work that made the Colonial homes of our forefathers so charming. In Mr. Meyer's work it is the spirit of our Colonial ancestors that lives again. And here is a point worth stressing—that the art of Colonial days, as well as the art expressed in the new home of Mr. Meyer at "Slumnest," is an art always based on sound, economical principles.



3. Sunshiny Kitchen at Slumnest, in which Color Notes are added by flowers on the White Painted Woodwork

The furniture, as illustrations show, is all of the Colonial type, though we note in certain armchairs of ample form, that modern upholstery plays an important role in assuring comfort, as well as richness of tone and color.

Just as in Colonial residences, the home-made rag rugs played a conspicuous part in establishing the proper tones and colors to render the home agreeable as well as comfortable to the home makers, so the rag rugs in this duplex apartment at Prospect Place all express the spirit of the olden times, when simplicity and good taste ruled in American homes; and some of the rugs are of unusual artistic merit, even though made of rags.

The very refreshing quality of decoration is due very largely, we may assume, to Mrs. Meyer, who is a decorator as well as an industrious housewife.

KITCHEN COMES INTO ITS OWN

ON ENTERING from the street into the Meyer domicile, one steps down into a square hallway, with the kitchen at the right, and with the living room at the left. The kitchen is charming in itself and is an inspiration when one considers how so many kitchens are a source of aesthetic grief. Instead, the kitchen at Prospect Place is one of the most charming portions of the establishment, and the master of the house has shown his interest in all the details of the place by infinite cunning in planning closets and cupboards, as well as by his skill as an artist in painting ornamental flower panels to soften and give charm and grace to the flat white spaces on the drawers and doors. The best part of it is the room's air of utility is enhanced by this decoration.



4. Colonial Cupboard, Furniture and Rugs decorate one End of Living Room at Slumnest with harmonious Stairway in Vista



5. South Bed Room—Colonial Atmosphere emphasized by Hooked Rugs and Bright Bandboxes above the Closets

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ALL YEAR ROUND LIVING ROOM

THE living room at the south end of this apartment, shown in Figures 1, 2 and 4, has two handsome points of interest which dominate the place, one prevailing during the summer months, and the other undoubtedly the center of attention during the colder season. These decorative accents are the ample fireplace and the wide open leaded window facing toward the south.

Outside this window is a little garden walled about by bricks of ancient tone on which climb vines, and against these rugged tawney surfaces are silhouetted the dark outlines of evergreens. By this touch of garden beauty, and by the seclusion offered to the place by the high brick wall, Mr. Meyer has obtained in a crowded city that sense of open air and charm of growing things which one associates only with country life.

The fireplace is built into the wall where the old kitchen range once stood, for this living room served, in the old Victorian days, as the kitchen. The fireplace is large and well arranged so that it actually furnishes heat as well as serving as a spot of ornamental interest and as an important accent to the well considered decorative scheme. At one side of this fireplace there are old ovens built in with the brick work once a part of the old-fashioned range. These Dutch ovens now can be used for storing wood. A little further to the right and in the corner of the room, one can find the radiator, although in ordinary weather this adjunct of hot water heating is not noticeable because it stands in a small recessed corner and can be covered up by a sliding curtain of the same tone and colors as the curtains about the window.

CHARMING FABRICS AND ACCESSORIES

IN SELECTING the furniture for this room, every effort was made to avoid wide flaring pieces which might have seemed to encumber the rather narrow space. It must be remembered in considering this delightful apartment, that the original house is only 17 feet wide and therefore inches are valuable here to the home maker. Of particular charm are the fabrics that cover the armchairs or are used as table covers. In this way, agreeable textile patterns give a sense of richness to what might otherwise seem a somewhat simple and stern interior. Then too, there is the added interest which can be given by andirons and a variety of those useful and exquisitely wrought metallic accessories of an old-fashioned hearth.



6. Furnishings designed to offset Narrow Limitations of North Bed Room at Slumnest

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7. Concert Room in Studio Apartment of J. Warren Erb, New York

PREACHING COLONIAL DOCTRINE

WE HAVE spoken before of the great American desire for agreeable homes, for homes in which families may live in peace and tranquility. As against this desire one records today a widespread spirit of discontent, which is the result of the masses not being able to visualize their needs and create for themselves a real home. The mobs that surge about in troubled cities and all the unhappy elements that at present are threatening our industrial prosperity might be brushed away if the doctrine of simplicity, directness and economy, illustrated by Theodore Meyer's house, could be put in general practice. It is an application to modern life of the artistic and thrifty spirit of our New England ancestors.

ERB APARTMENT—OF DUAL PERSONALITY

QUITE another way in which new apartments are made from old houses is seen in the home of the well known musician, J. Warren Erb, who has adapted the interior furnishings of his apartment to serve a double purpose—as living quarters for himself and as a small concert studio.

Mounting one flight of steps from the original stately hall of this remodeled structure near Central Park, the visitor enters the reception hall of the Erb apartment. Opening off it is the general living room, and on through, at the front facing the street is the concert hall proper, with its grand piano and ample spaces. The two rooms adjoining give added seating capacity if necessary, or can be shut off by sliding doors and portières.

DECORATOR'S FURNITURE IN EVIDENCE

SMALL apartments of this nature are by force of circumstances somewhat Bohemian and unconventional in nature. As a result, besides the need for handsome textiles and well chosen electric lighting fixtures, unique pieces of furniture are necessary to give character and style. The so-called "decorator's furniture" finds a fitting atmosphere in the better class of apartment buildings, and looks extremely well in surroundings where a great deal of well made furniture of a more conventional type would be quite out of place.

Making a virtue of necessity, the bed has here become a unique detail of the general scheme. This piece of handsome mahogany harmonizes to perfection with the mahogany wainscoting of the room and appears specially designed for the surroundings. In actual fact, this piece of furniture is an historic document as well as an artistic treasure, it once having been the personal property of Napoleon the First.

Decorated and furnished as it is, this second floor of an erstwhile New York mansion, now serves excellently as an apartment, adapted for reception or living purposes as required.



8. Adjoining Room in Apartment showing Napoleonic Bed

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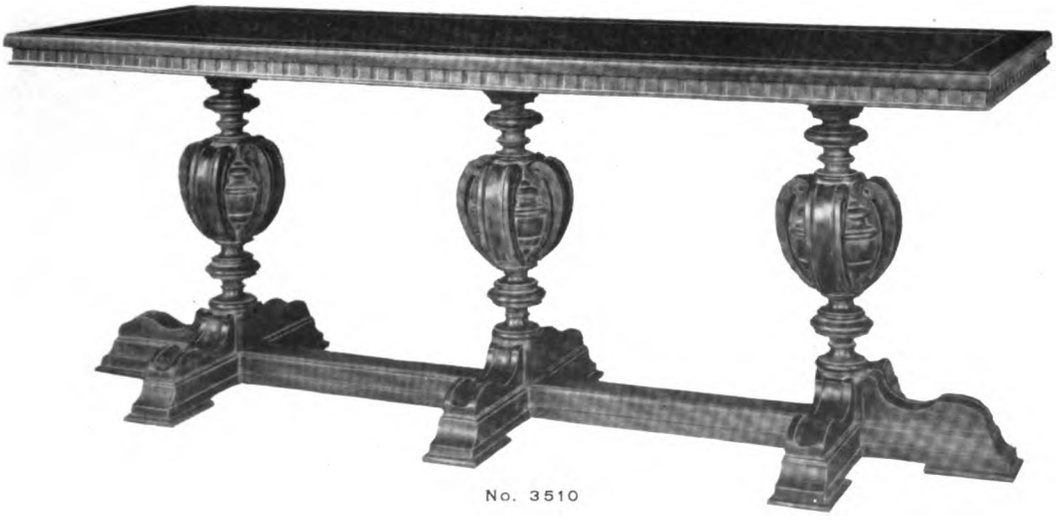
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WOULD LIKE to represent a foreign or domestic house, manufacturing high class, unusual furniture or furnishings, not already carried in New York City. Salary, commission or consignment. My business already established and well rated. Address, Desk 25, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

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POSITION WANTED—Drapery man of large experience in all matters connected with the business, capable of assembling, estimating and selling up-to-date schemes and superintending work room, is open for a position. Now employed, but desires a change to a larger field. Address, Desk 23, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

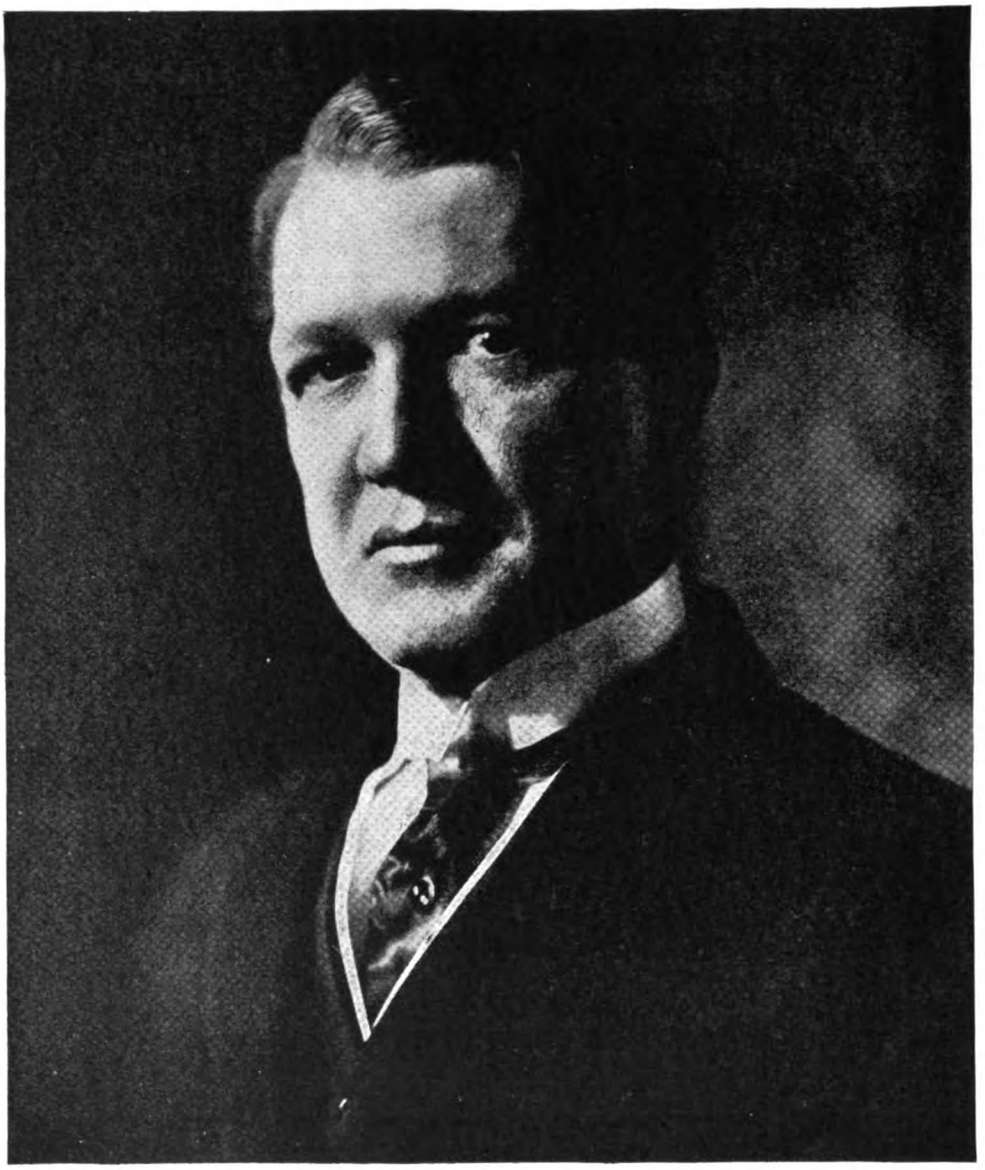
WANTED—Representative to exclusively handle Southern territory for nationally known firm, manufacturing high-grade pillows and mattresses. Salary, expenses and commission arrangement, and permanent opportunity for the right man. In writing give age, experience and references. Federal Advertising Agency, 6 East 39th St., New York, N. Y.

DESIGNERS—Manufacturers in the market for new designs for cretonnes and upholstery goods will find our organization of designers, the most capable that money can procure, at their disposal. We are continually showing new novelties in both foreign and domestic designs and are in position to deliver work on short notice. G. M. Fauser, 373 Fourth Ave., New York, London and Paris.

INTERIOR DECORATOR, conversant with all details of the business, competent to assemble, estimate and sell the complete decorations and furnishings of modern residences and public buildings. Rugs, furniture, draperies, wall decorations of all kinds, lighting fixtures, etc., desires to make a new connection. At present employed. Address, Desk 21, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

AN EXPERIENCED EXECUTIVE, DESIGNER AND SALESMAN on high-grade decorations and furnishings is open for position with decorator in State of Ohio, catering to first class clientele. Thoroughly trained in cabinet work, furniture, draperies, rugs, paintings, etc. Highest references as to ability and integrity. Address, Desk 113, care of GOOD FURNITURE MAGAZINE, 1160 Marbridge Building, New York.

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JOHN G. LONSDALE

PRESIDENT, NATIONAL BANK OF COMMERCE, ST. LOUIS
PRESIDENT, NATIONAL BANK SECTION OF THE AMERICAN BANKERS ASSOCIATION

The complete audit of the commercial borrower's statement by dependable certified public accountants is a form of business insurance that should be encouraged in all lines of industrial and mercantile activity. There has been a marked tendency during the past few years on the part of business men to recognize the value of the complete audit, because they realize that an examination of their records by disinterested and capable certified public accountants eliminates guess work and serves to establish the essential facts of business as they really are. I commend the complete certified public audit as an instrument of great and growing value in the development of American business and the safeguarding of credit.

Jno G Lonsdale

Published in the interest of better Business
BY **ERNST & ERNST**

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TEXTILE TRADES IN GOOD POSITION

FACING MOST NORMAL SITUATION IN FOUR YEARS

By WALTER E. MAIR

(Concluded from Page 80 of the Editorial Section)

of the Wholesale Floor Covering Association, Secretary Thomas A. Fernley of Philadelphia, indicates that a determined stand will be taken in an attempt to get concessions which will permit of consolidating shipments and passing on the saving all along the line. Whether or not the consumer will benefit, is another question. At present there is a carload rate on carpets and rugs shipped to the Pacific Coast, with a minimum weight of 30,000 lbs.; also such a rate from Amsterdam to New York City, with a minimum weight of 18,000 lbs. Elsewhere rugs and carpets not exceeding $125 value per cwt. take a first class rate. William Volker & Co., of Kansas City, have got behind the present consolidation scheme.

It is understood that if it is approved by the railroads, to avail of the car lot rate, rugs would have to be valued not to exceed $125 per cwt. The minimum weight would have to be 20,000 lbs. Carpeting would not have to be valued. In official classification territory, the freight saving would be about 25 per cent; in southern territory, about 33 per cent; and in western, about 31½ per cent.

CARPETS AND RUGS

PRICES, of course, are guaranteed until April on most of the standard floor coverings. Imported goods are very near pre-war valuations and still coming in every month. Most of these that go out are for express shipments. October and November saw a very fair inquiry in imported and antique rugs and carpets, but December proved disappointing to more than one dealer.

John K. Hermes, of Stern Brothers, points out that some very sharp reductions have been made on almost all lines of Orientals. He showed a Chinese Oriental formerly $675 marked down to $270, a Mosul marked down from $110 to $50. However, December business for this firm in Orientals was 200 per cent over that of a year ago; in domestics it was 100 per cent over, and in carpets, 50 per cent over. Chenilles and plush, held by some manufacturers in Philadelphia to be weaker, seem to have sold exceptionally well here. Very little plain goods is moving. Wiltons in the finest grades continue to go out about as fast as they can be made; in the French and the Anglo-Persian and Royal Cashmirs, the demand is above par.

FOR SOUTHERN TRADE

ONE New York house is doing with fibre rugs and carpets something that other dealers would do well to emulate. A year ago, with an overstock, it displayed and heavily advertised matting rugs and the like, and was greeted with a heavy response from those who had the funds to buy for their winter homes in the South. Obviously a limited field, nevertheless it is proving quite as rich this season as last for summer floor coverings. Five hundred rugs of a well-known brand of oil-cloth are being sold monthly by this house. The business in rag rugs at $1.50, $1.75 and $3.50 and $4 is excellent. Seamless Axminsters are the one item in stock, however, which must be replenished weekly. One number, in a plain nap with flower pot and blossom design has sold exactly "true to form." It was bid up $2 over other numbers at the auctions, and has sold ahead of any other numbers from these mills.

BRISK DEMAND FOR WILTONS

ACCORDING to H. G. Fetterolf, of Philadelphia, "the Wilton rug business is very active and the product of all Wilton mills is being absorbed as fast as it comes from the loom. There is no stock in any of the mills today and I think this applies to all makes of floor coverings.

"The close of 1921 finds this business in a very flourishing condition. The majority of the mills, you will find, have withdrawn their lines for this season. That means that their output is sold until next May. From present indications, the demand comes from the small dealers throughout the United States. The larger operators have not yet been convinced that the merchandise is priced at a reasonable figure. Occasionally you come across a buyer for a large concern who still feels that rugs are too high in price, but it is my opinion that they have about reached their level and will continue at this price for some little time. All raw materials are firm, with a tendency to advance."

HOW ONE FIRM SUCCEEDED IN 1921

ONE prominent textile products firm advises us that its total business is 82 per cent of normal which is a grand showing for the year 1921. Its records show that September, October, and November sales have only been equalled three times over a period of twenty years, and naturally the heads of the company look upon the year 1922 with an exceedingly optimistic expression, and in looking back over their last year, regret that on account of inability to secure raw materials rapidly enough, they were not able to complete the entire demands upon them. This estimated rollage of loss for lack of raw materials is around 200,000 twelve-yard pieces.

This institution owns and operates four cotton mills, their own spinning mills, dyeing mill, and at the present time these are running full twenty-four hours, and have been for the past four months.

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MORE THAN
2,000 Buyers Visited

"The Furniture Capital of America" during the three weeks of the January Market

Record breaking sales! An unprecedented number of exhibitors! Largest attendance of buyers in the history of the Grand Rapids Winter Furniture Market! The spirit of confidence and optimism everywhere! Grand Rapids, the furniture center!

Does this look like "getting back to normalcy?" Normalcy! "Getting back!" Manufacturers and buyers at the January Market in "the Furniture Capital of America" realize now they are not waiting to "get back anywhere." They are not saying "Let's go;" they are already going—and they are going forward, not backward. And this realization was made positive by record attendance and volume of sales.

The buyers who came to Grand Rapids in January represented the bulk of the purchasing power of the retail furniture stores of the country.

They returned home more than ever convinced of the supremacy of Grand Rapids in the furniture field.

The Summer Season
June 15—July 15

GRAND RAPIDS MARKET ASS'N

Promoting the Grand Rapids Furniture Market

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GET YOUR MONEY BUT KEEP THE CUSTOMER

How to Use Salesmanship in Your Collection Letters
How to Make the Credit Customer Come Back

By J. K. NOVINS

FURNITURE dealers have learned the value of interesting advertising matter. They have learned how to write interesting sales letters, how to prepare interesting folders, how to introduce attractive promotion features to interest customers to trade in their establishments.

But strange as it may seem, too many are still content to practice hard-boiled tradition in the preparation of collection letters. They continue using the old, stereotyped collection letter.

In the words of Dwight E. Beebe, the prominent authority on retail collections, "good collectors put salesmanship into their letters, thinking not only of keeping bad accounts from rising above the established allowance, but also of increasing the volume of business the house is doing.

"The debtor who has been hardened and aggravated by the ordinary, 'Give me my money,' will have a pleasant surprise if he is first shown a personal understanding of his case. A collector's cordial willingness to be reasonable will get him the money, while the man who flies to early threats must wait."

The efficient collection letter can be compared to the well-prepared sales letter. It generates interest, it creates desire and it arouses action.

FOR SMALL OUTSTANDING ACCOUNTS

THE longer an account remains outstanding, the harder it often is to collect. The chances are that the customer has lost all appreciation of the value of the merchandise on which he owes money.

The good collection letter, therefore, continues to sell him on the merchandise and on the organization. It makes every attempt to preserve the customer's good will.

Oftentimes drastic action may collect the account, but at the same time will result in the loss of the customer. Then, drastic action very often will fail to collect where other means might have resulted in ultimate collection of the account.

Many times the customer is antagonized right from the start. He has made a purchase. Several statements have been sent him. A cold, sharp letter right then might prove fatal.

The following is a good letter to use when the customer has ignored several statements. The letter applies especially well to the collection of small accounts.

Dear Mr._____

"In these busy times we don't blame you much for overlooking the little account on our books. You'll remember we've sent you several bills.

"We'd like mighty well to have your remittance—write a check now, won't you please, before you lay this letter down, and send it along with the enclosed bill—we'll appreciate it.

"Thank you."

FOR OLD CUSTOMERS, GROWN LAX IN PAYMENTS

WHAT action would you take in the case of a customer who dealt with you many years, and then fell behind in his payments? You might take drastic action—and then you might not collect. If you should collect, your action might result in the loss of a customer.

It requires salesmanship to collect from this fellow. You must sell him on your merchandise, on your service, on your faith in his intentions and ability to square himself. The letter should be full of human interest—to attract his attention and make him read it through.

The following letter will illustrate this point:

"Dear Mr._____

"Perhaps this little story may interest you.

"Some time ago a stranger dropped in to see us. As he entered he took in the surroundings with a reminiscent eye.

"Evidently he had been here before.

"He asked to see the manager. To the latter he recalled that several years ago he had made several purchases on credit. After making several payments he fell behind. He was broke. He moved to another city.

"When we entered the war he enlisted. One day, in France, he picked up a home-town newspaper, in which he read an account of patriotic activities in which we participated.

"The war over, he returned to his home town. He found a job, and as soon as financially able he came here to settle his account.

"He said the account had troubled his conscience all these years.

"This man is now one of our best customers. We have reopened his charge account, and he buys here regularly.

"It is just incidents like this—and we know of quite a number of interesting ones—that keep up our faith, and we know that with faith, backed by quality goods and service we need have no fear.

"We sold you merchandise and service, but in addition we sold faith. Regrettable as it is, your account still remains unpaid, and we are still patiently waiting to hear from you. We write this letter to you with full faith that you will settle this account and that you will continue to trade with us."

YOUR "HOPE ABANDONED" FILE

THERE are accounts on your books that you have about given up hope to collect. To take legal action might prove useless, owing to the customers' financial standing. A letter like the following might help here:

"Dear Sir:

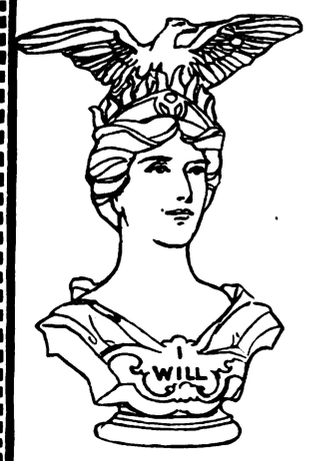
"Plainly speaking, we are disappointed. We waited to receive your remittance in settlement of your long outstanding account. All along we expected that you would find it possible to help settle this disagreeable matter.

"But, not hearing from you, we have decided to transfer your account to our "Doubtful Accounts" page, in the hope that some day you will find yourself financially able to square your account.

"Meanwhile, we want you to visit our establishment whenever you desire to purchase your needs. We will continue sending you our regular

(Concluded on second page following)

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CHICAGO EXHIBIT
OF
GLASS-POTTERY-LAMPS and HOUSE FURNISHINGS
February 6th to 18th, 1922
at the Hotel Morrison, Chicago

The list of exhibitors, complete to date, is offered to the buyers of the country, as a forceful argument in favor attending and patronizing the Chicago Exhibit. The latest and best in goods and prices will be at the Chicago Exhibit. You will not have a chance, during the entire year 1922, to buy as wisely and economically as at the Chicago Exhibit, Morrison Hotel, February 6th to 18th. Make your plans now to attend.

EXHIBITORS

Abbey Studios
Acme Corporation
Adler Mfg. Co.
Advance Wood Turning Co.
Aladdin Industries
Aladdin Mfg. Co.
Albright China Co.
Aluminum Cooking Utensil Co.
Aluminum Goods Mfg. Co.
Aluminum Products Co.
American Aluminum Ware Co.
American Clay Products Co.
Armiger Chemical Co.
Art Lamp Mfg. Co.
Atlantic Stamping Co.

Beaver Valley Glass Co.
Beh & Co.
Bellaire Enamel Co.
Benjamin Electric Mfg. Co.
Benjamin & Leipzig
Berghoff Importing Co.
L. Bernardaud & Co.
Sam E. Bernstein Co.
L. Block & Co.
Geo. Borgfeldt & Co.
Boston Sculpture Co.
Geo. H. Bowman Co.
Brinsmaid & Co.
Bronze Statue & Mfg. Co.
Brown-Reddrop Co.
Bryce Bros.
Brush-McCoy Pottery Co.
Buffalo Mfg. Co.
Butler Bros.

Cambridge Glass Co.
Canonsburg Pottery Co.
Carrollton Pottery Co.
Cataract-Sharpe Mfg. Co.
C. & C. Cut Glass Co.
N. O. Cederborg Co.
Central Cut Glass Co.
Central Glass Works
Central Specialty Mfg. Co.
Century Cut Glass Co.
Chicago Flexible Shaft Co.
Chicago Lamp & Fixture Co.
Chicago Lighting Fixture Co.
Cincinnati Artistic Wrought Iron Co.
Cincinnati Galvanizing Co.
Classique Studios
Cleveland Metal Products Co.
Colonial Lamp & Fixture Co.
Co-operative Flint Glass Co.
Crest Company
Crooksville China Co.
Crown Cut Glass Co.
Cudahy Packing Co.

Charles V. Daiger Company
Darden & Cox
Darrah & Conway Cut Glass Co.
Jesse A. Dean & Co.
The Dearborn Co.
Dearborn Duster Co.
H. A. Diehl
Drescher & Wertheimer
Duncan & Miller Glass Co.
Warren H. Dunne

East Liverpool Potteries Co.
Ebenezer Cut Glass Co.
Economy Tumbler Co.
Elgin Stove & Oven Co.
Empire Transformer Co.
Enterprise Aluminum Co.

S. W. Farber
Farber Bros.
Federal Glass Co.
Fenton Art Glass Co.
J. B. Finn
Fischer Cut Glass Co.
James E. Flanagan Pottery Co.
Fostoria Glass Co.
S. Franklin & Co.
Joseph Friedman
Frontier Cut Glass Co.
H. C. Fry Glass Co.

James P. Gordon
Gordon Glass Co.
Graham & Zenger
Greenwald Novelty Co.
Guernseyware Co.

Hall China Co.
Hallgren Mfg. Co.
Hamilton Ross Shade Factory
Hartmann-Malcom Co.
Haviland & Abbott Co.
Hazel-Atlas Glass Co.
A. H. Heisey & Co.
Helm & Soukup
S. Herbert Cut Glass Co.
Michel Hesse & Co.
Hinkle-Leadstone Co.
Hirsch-Malgood Co.
Hocking Glass Co.
Wm. A. Hodges & Co.
H. E. Hooker
Hopewell China Corp.
Housefurnishing Journal
Huntington Tumbler Co.

Ideal Cut Glass Co.
Illinois Pure Aluminum Co.
Imperial Glass Company
Indiana Aluminum Ware Co.
Iona Cut Glass Co.

Jeannette Glass Co.
D. C. Jenkins Glass Co.
Johnson-Carlson Cut Glass Co.
Johnson-Meyer Co.
Ira A. Jones Co.
Jones, McDuffee & Stratton Corp.

M. Kamenstein
Kaplan, Inc.
Frank M. Katz Co.
Kernes Mfg. Co.
Kerr Wire Products Co.
Kewaskum Aluminum Co.
E. J. Knapp Candle and Wax Co.
Edwin M. Knowles China Co.
The Knowles, Taylor & Knowles Co.
Chas. F. Koempel
Koscherak Bros.
Kranz & Sell
A. Kreamer, Inc.
Lafayette Stamping & Enameling Co.
Lancaster Glass Co.
Landers, Frary & Clark
Homer Laughlin China Co.
Lazarus & Rosenfeld
Francis Leffler
Lehman Bros.
Levinson Bros.
Lippincott Cut Glass Co.
M. Loewenstein
Cyril A. Lowe & Co.
Luzerne Cut Glass Co.

Manning, Bowman & Co.
Marcus S. Kopf
Marion Glass Mfg. Co.
Martin's Mercantile Co.
Maryland Glass Co.
Massillon Aluminum Co.
E. M. Meder
Metal Ware Corporation
McAnulty Co.
McNicol-Corns Co.
D. E. McNicol Pottery Co.
W. G. Minnemeyer
Mitchell-Woodbury & Co.
Alfred G. Moment
Mulvaney Art Studios
Mutual China Corp.

National China Co.
National Lamp Mfg. Co.
National Pottery Co.
New Martinsville Glass Mfg. Co.
Earl W. Newton & Associates
Nichthauser & Levy
Wm. R. Noe & Sons
Northwestern Expanded Metal Co.
H. Northwood Co.
Novelty Mfg. Co.

Ohio Pottery Co.
W. C. Owen

Paden City Pottery Co.
Parcholite Company
Perkins & Jones
Peru Basket Co.
Phoenix Glass Co.
W. S. Pitcairn Corp.
Pompeian Bronze Co.
Pope-Gosser China Co.
C. A. Postley & Sons
Potomac Glass Co.
Potters' Co-operative Co.
Pyrex Sales Division (Corning Glass Works)

Quaker City Cut Glass Co.

H. E. Rainaud Co.
Harper J. Ransburg Co.
W. C. Redmon Sons Co.
Red Wing Stoneware Co.
Republic Stamping & Enameling Co.
Ritter Can & Specialty Co.
John Ritzenthaler
Riviere Brass & Bronze Co.
Roseville Pottery Co.
Rowland & Marsellus
Royal Art Glass Co.
Royal Metal Mfg. Co.

Samoline Corp.
D. Saunders Mfg. Co.
Saxon China Co.
Schaffer Tinware Mfg. Co.
Leo Schlesinger & Co.
Schlueter Mfg. Co.
H. W. Schmidt Picture Frame Co.
Searls Mfg. Co.
E. H. Sebring China Co.
Sebring Pottery Co.
Seneca Glass Co.
Sheboygan Aluminum Co.
Sherwood Bros.
Shirley Studios
Lewis H. Simpson & Co.
Stadler Photographing Co.
Sterling Glass Co.
Steuben Glass Works
Steubenville Pottery Co.
J. H. Stouffer Co.
Paul A. Straub Co.
Susquehanna Cut Glass Co.

Taylor, Smith & Taylor
C. C. Thompson Pottery Co.
F. B. Tinker
John W. Trenck & Son
Tribble Cordage Mills
Turchin Novelty Mfg. Co.

Uhl Pottery Co.
United States Glass Co.

Venetian Art Lamp Co.
J. H. Venon, Inc.
Vodrey Pottery Co.

Wabash Basket Co.
Wabash Shade Co.
Wagner Mfg. Co.
Wapak Hollow Ware Co.
Edmonson Warrin
Weil-Ransom Co.
S. A. Weller
Wellsville China Co.
West Bend Aluminum Co.
West End Pottery Co.
Western Tube & Wire Co.
Westmoreland Specialty Co.
Weston Glass Co.
Geo. R. West & Sons
Wheeling Decorating Co.
H. B. Whitney
Witt Cornice Co.
Ernest Wolf, Inc.
H. R. Wyllie China Co.
R. H. Yarwood
Zane Pottery Co.
Zanesville Stoneware Co.

For further information address The Glass, Pottery, Lamps & House Furnishings Association, (Not for Profit) 403 Ellsworth Bldg., Chicago.

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GET YOUR MONEY BUT KEEP THE CUSTOMER

By J. K. NOVINS

(Concluded from second page preceding)

announcements. You will not be molested by any of our salespeople. Our salespeople are not concerned with collections of accounts. It is their duty to sell our merchandise and our service.

"But we sincerely hope that better times will come for you, that you will be loyal to us, that you will be in a position to settle your account on your own volition, that you will be able to say to yourself, "Thank God I have squared myself with the squarest people in the world.

"We will therefore not worry you about this account any longer."

DISCONTINUED ACCOUNTS

THE following letter is sent to those customers who fell in arrears, paid up their accounts, and then discontinued trading:

"Dear Mr.----------

"Do you desire to place us in the position of the man who loaned money to a friend and thus lost a friend?

"It has been some time since we have seen you around these parts. This is unlike the old days when we could always bank on your patronage.

"Your account with us has long been paid up, and ever since, we note, with regret, you have not continued doing business with us.

"What can be the matter? We are deeply concerned to know whether it is our fault that you take this attitude. Please inform us whether we have failed at any time to give you satisfaction.

"If you should step in one of these days, we could show you a line of merchandise which compares with the best sold elsewhere. And these are carefully selected, in line with the times.

"We enclose several of our announcements which will give you an idea of our merchandise and our prices.

"We extend to you our welcome. Need we say more?"

THAT WIDER FURNITURE MARKET

By EDWARD STRATTON HOLLOWAY

(Concluded from Page 74 of the Editorial Section)

turned legs, simple in contour but of good proportions, are also attractive and might well be used.

THE FINISH OF CHEAPER FURNITURE

WE NOW arrive at the finish of such pieces, and here we can improve upon the English procedure shown. Much of that furniture is painted, and, while this surface is sufficiently durable in careful households, it is not so indestructible as that of the natural woods. A permanently good appearance is of much moment to the average housewife with an abundance of children, only too apt to mar and damage, and little time of her own to give to the care of furniture.

These circumstances also warn us off from a high polish showing every mark and scratch.

All manufacturers are familiar with the less expensive native woods — gum, ash, chestnut, birch, beech, maple, and the like. None of them is more costly to finish than the finer materials, if treated according to the dictates of common sense. This involves merely a frank use of these woods in their natural coloring when attractive and stained when staining will improve their appearance. But the overdone imitation stains so much used must be avoided, thereby saving work and expense. In their place must come such charming effects as the soft greys, fawns, light browns and rich browns to be had by using any of a number of good stains upon the market. The rich browns will, of course, more or less resemble the *coloring* of dark oak, but the markings of other woods will often afford a fresh and different result. Let us take advantage of individual characteristics rather than spend money in making them resemble what they were not created to be.

Stain, with one coat each of filler and shellac, and a final oiling or waxing will be sufficient.

Painted furniture having proved its attractiveness, there is also no reason why colored stains—more durable than paint — should not be tried, especially for some of the rather higher-grade pieces. Blues, apple-greens, yellows and the like would be appropriate, and the variation of coloring given by the grain telling through would be effective. It seems well worth investigating whether the permanent Alizarin dyes used in the production of unfadable fabrics could not be adopted for this purpose.

WHERE SCIENCE COMES IN

IN THE foregoing remarks on furniture finishing, especially for the cheaper grades, only general procedure has been touched on. The problems involved in saving time and labor by scientific operation and exact chemical knowledge have not even been mentioned. It goes without saying that machinery and industrial chemistry rightly applied to quantity production hold the solution of the problem of reducing finishing costs without impairment of quality. But machinery and industrial chemistry cannot function properly in this problem until the results to be obtained are clearly stated.

For instance, who is wise enough to say that machines will not be perfected to eliminate a great part of the hand labor in finishing furniture, as the power spray has already done? Who can fathom the extent to which industrial chemistry may aid in supplying in more convenient and economical form the materials with which these machines will produce the finished result at a great saving of cost?

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JOHN WIDDICOMB CO.

MAKERS OF BEDROOM FURNITURE

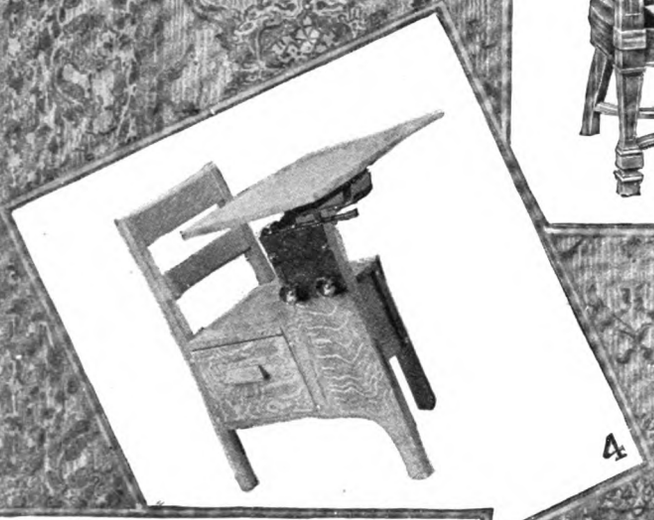
GRAND RAPIDS, MICHIGAN

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1


2


3


4


5

The examples shown are by
1—S. KARPEN & BROS.
2—AMERICAN CHAIR CO.
3—THE TAYLOR CHAIR CO.
4—THE THEODORE KUNDTZ CO.
5—CHARLOTTE CHAIR CO.
A few of the many who consider "Domes of Silence" Standard Equipment for Furniture

It makes no difference whether Furniture is of the highest grade or of the lowest grade

DOMES of SILENCE

still remain

the perfect furniture footwear and are standard equipment for all furniture except Pianos and Refrigerators. They protect furniture, floors and floor coverings.

HENRY W. PEABODY & CO.
17 STATE STREET NEW YORK CITY

Specify DOMES of SILENCE

A mark of BETTER Furniture regardless of its cost F9

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Personality

SINGER "Upholstyled" Living Room Furniture has personality because of its impressive beauty, its aloofness from the ordinary. It has personality because of its appearance of distinction.

Yet, it is not only this outward quality that places SINGER "Upholstyled" so much in demand, but the inner quality, the springs, the fillings, the woods and the craftsmanship.

SINGER
UPHOLSTYLED
"The Seat of Honor"



M. SINGER & SONS DESIGNERS and MANUFACTURERS *New York*

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Developing a broader field of usefulness





The confidence that dealers are pleased to express in our methods and productions is a great factor in maintaining or improving the quality of our output.

The change in our name is indicative of our earnest intention to broaden our field of usefulness in the production of living room furniture.

F. O. BRUSKE CO.

MAKERS OF FINE LIVING ROOM FURNITURE

(Formerly Illinois Parlor Furniture Co.)

3699 Lincoln Ave. *Chicago*

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Quality Assurance

We believe dealers will agree with our statement that the suite illustrated has more genuine beauty and impressive character than anything recently produced. The suite includes a high back chair.

Sultan E&K Kohn

GUARANTEED FURNITURE

424 South Clinton Street, Chicago, Ill.

"Better Upholstered Goods for American Homes"

Good Furniture
requires
Good Publicity

We produce Catalogs, Booklets, Folders and Commercial Forms for manufacturers who appreciate ***good publicity.***

The DEAN HICKS Company

Grand Rapids
Michigan

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FENSKE FASHIONED FURNITURE



The design and manufacture of
UPHOLSTERED FURNITURE
requires a greater use of restraint and judgement than the making of any other kind of furniture.

Upholstered furniture must be striking in effect, graceful in design, and supremely comfortable.

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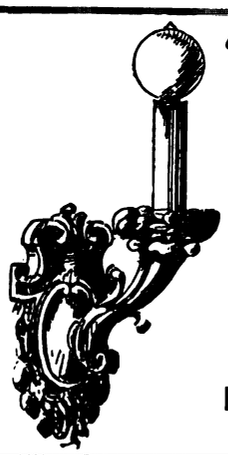
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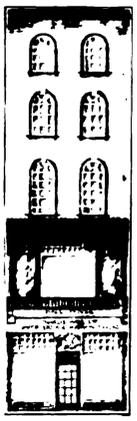
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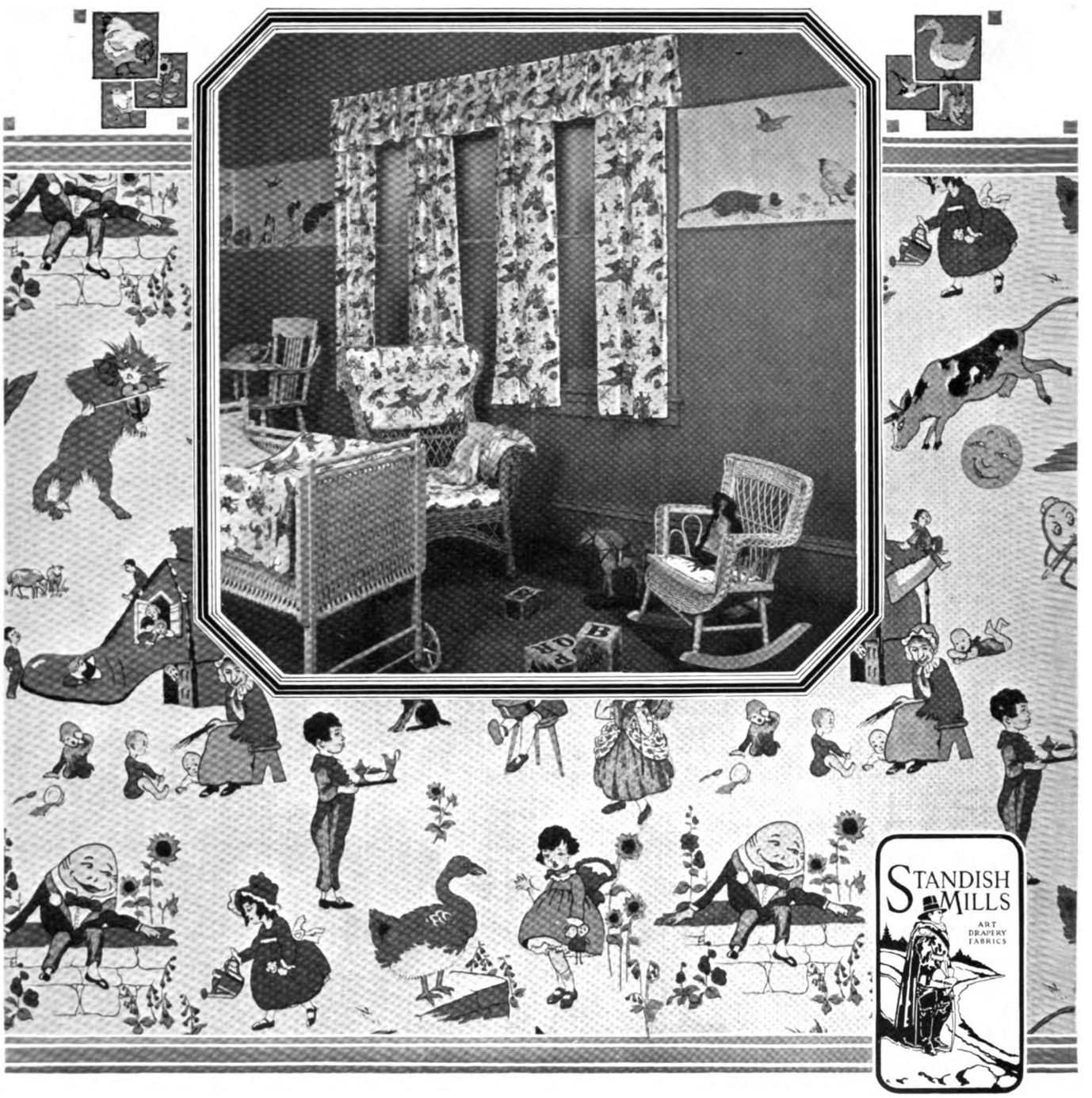
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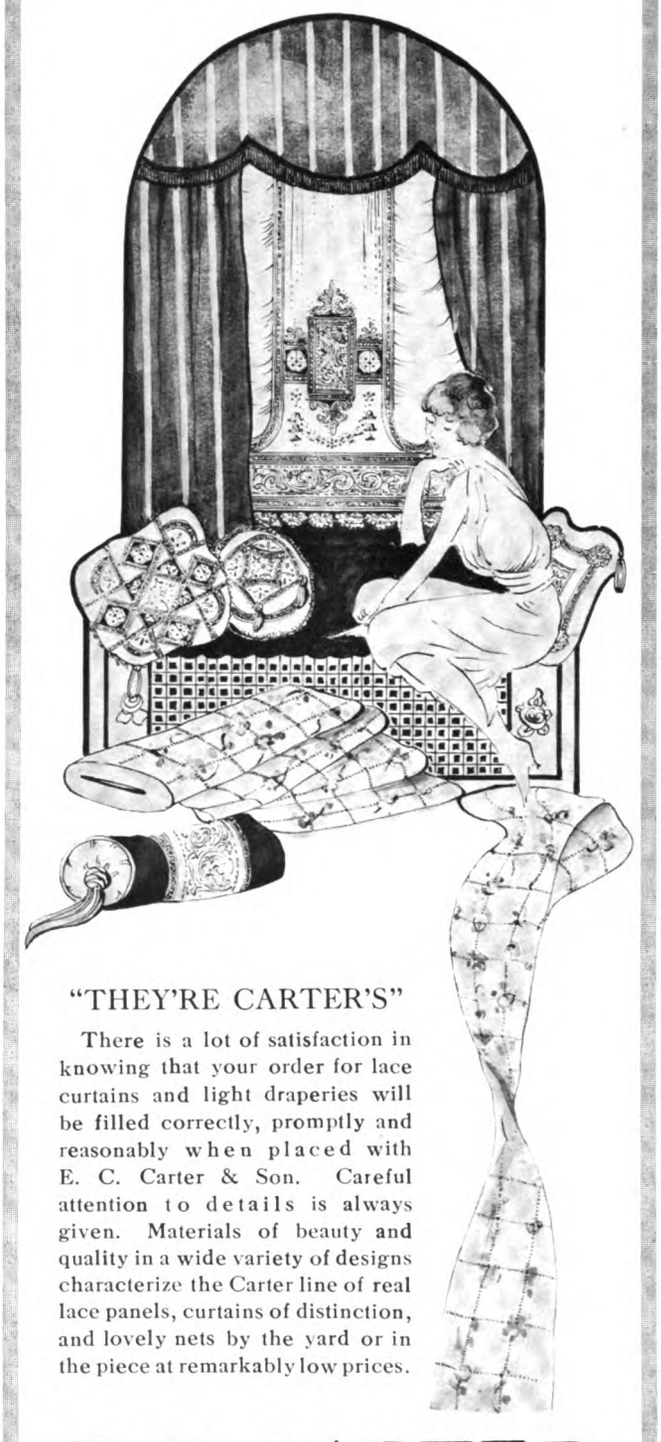
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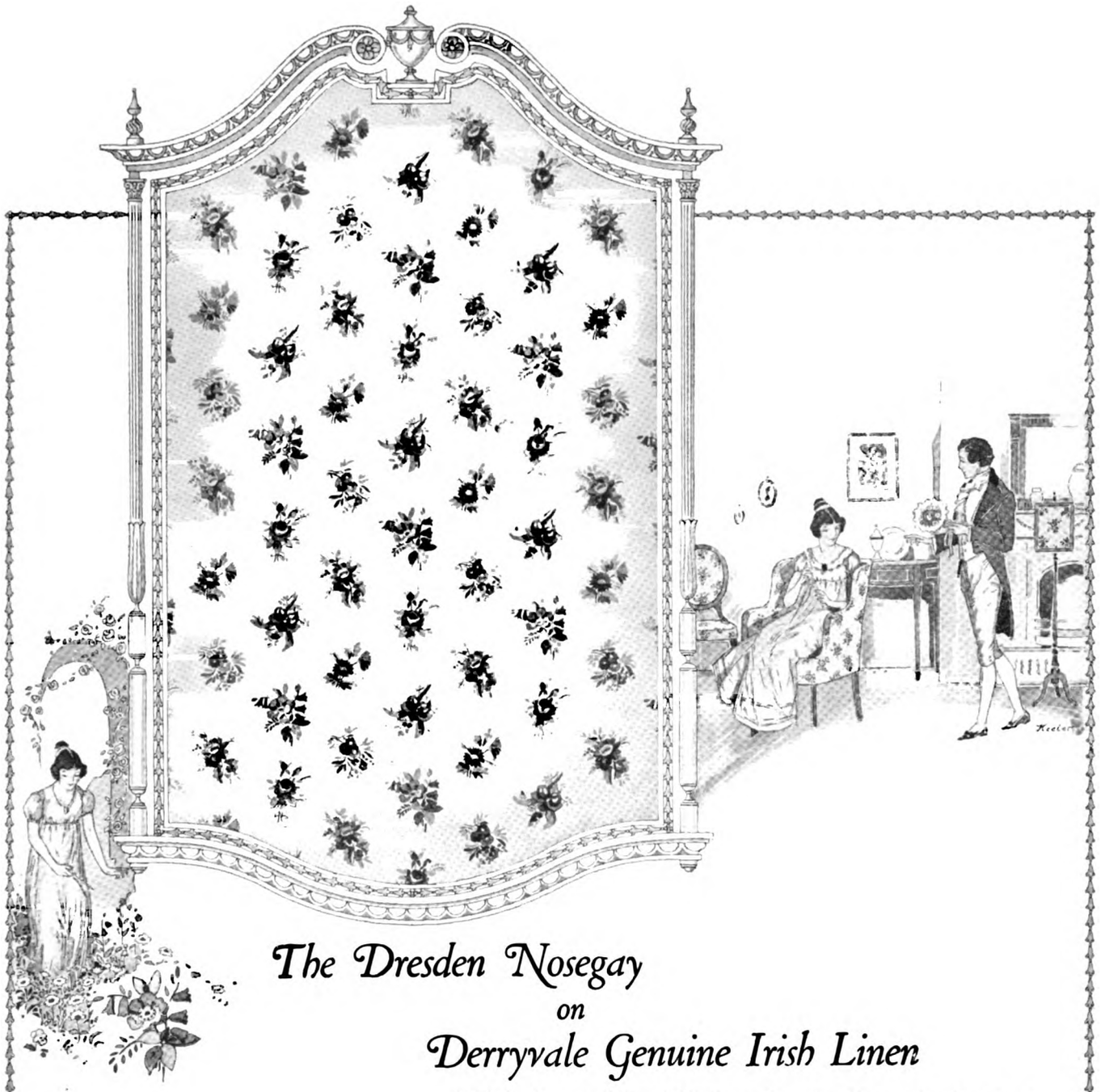
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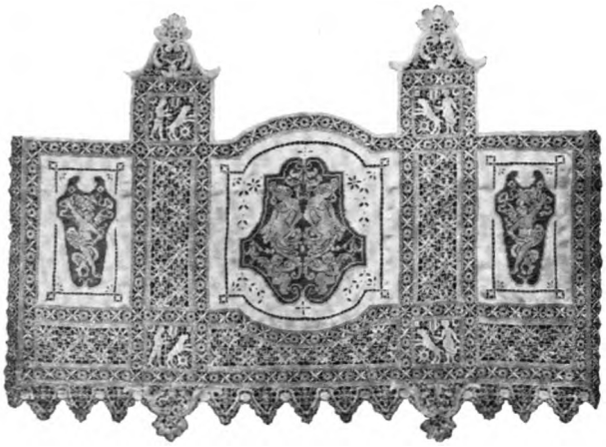
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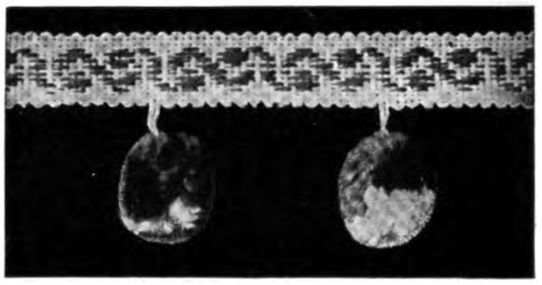
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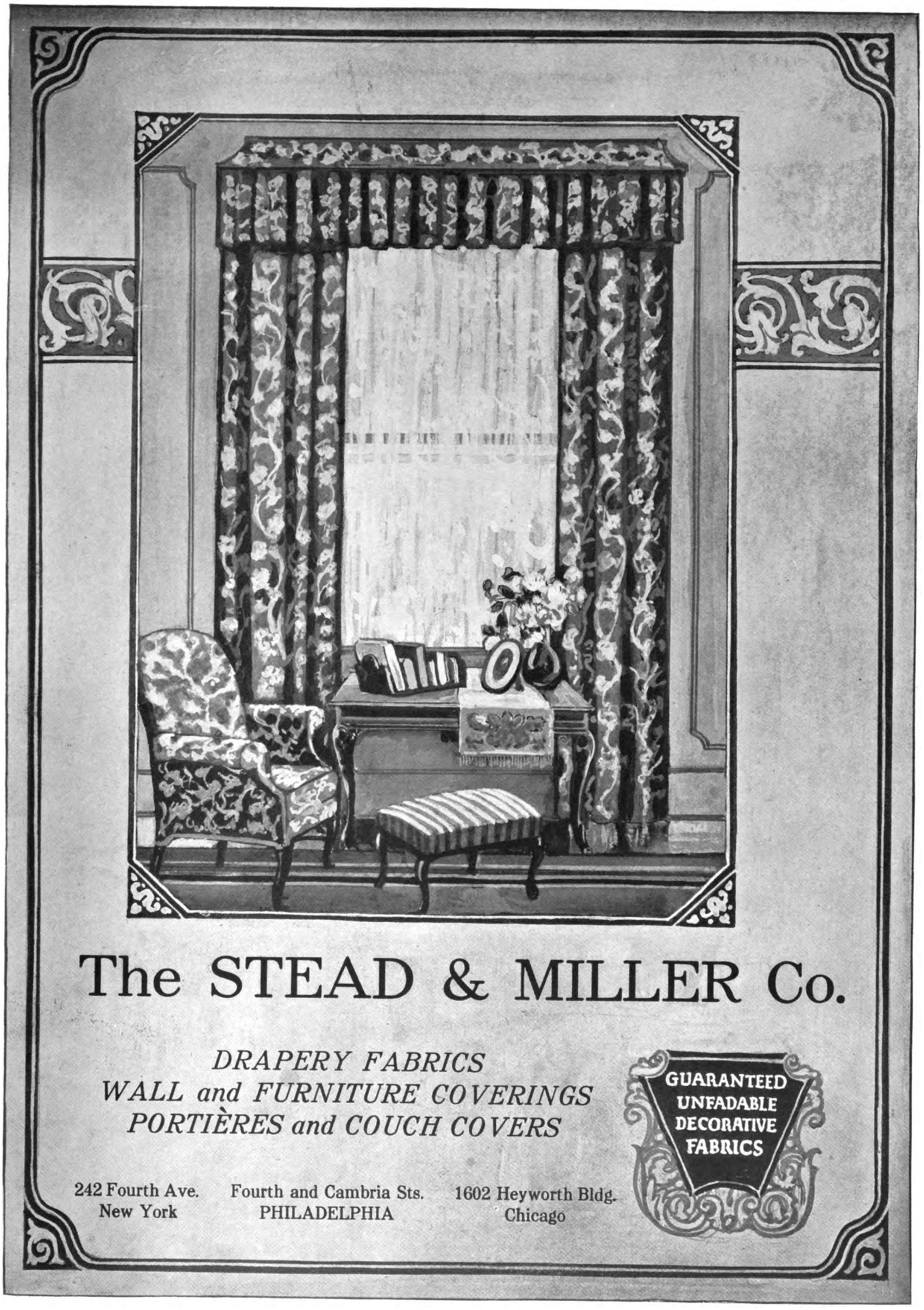
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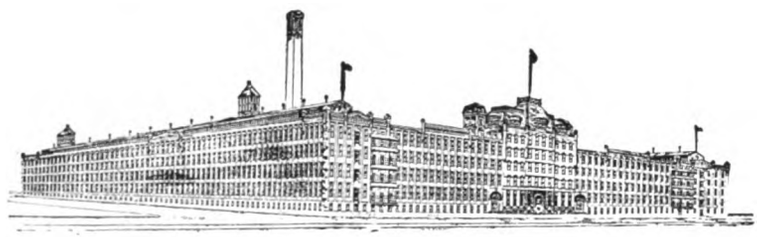
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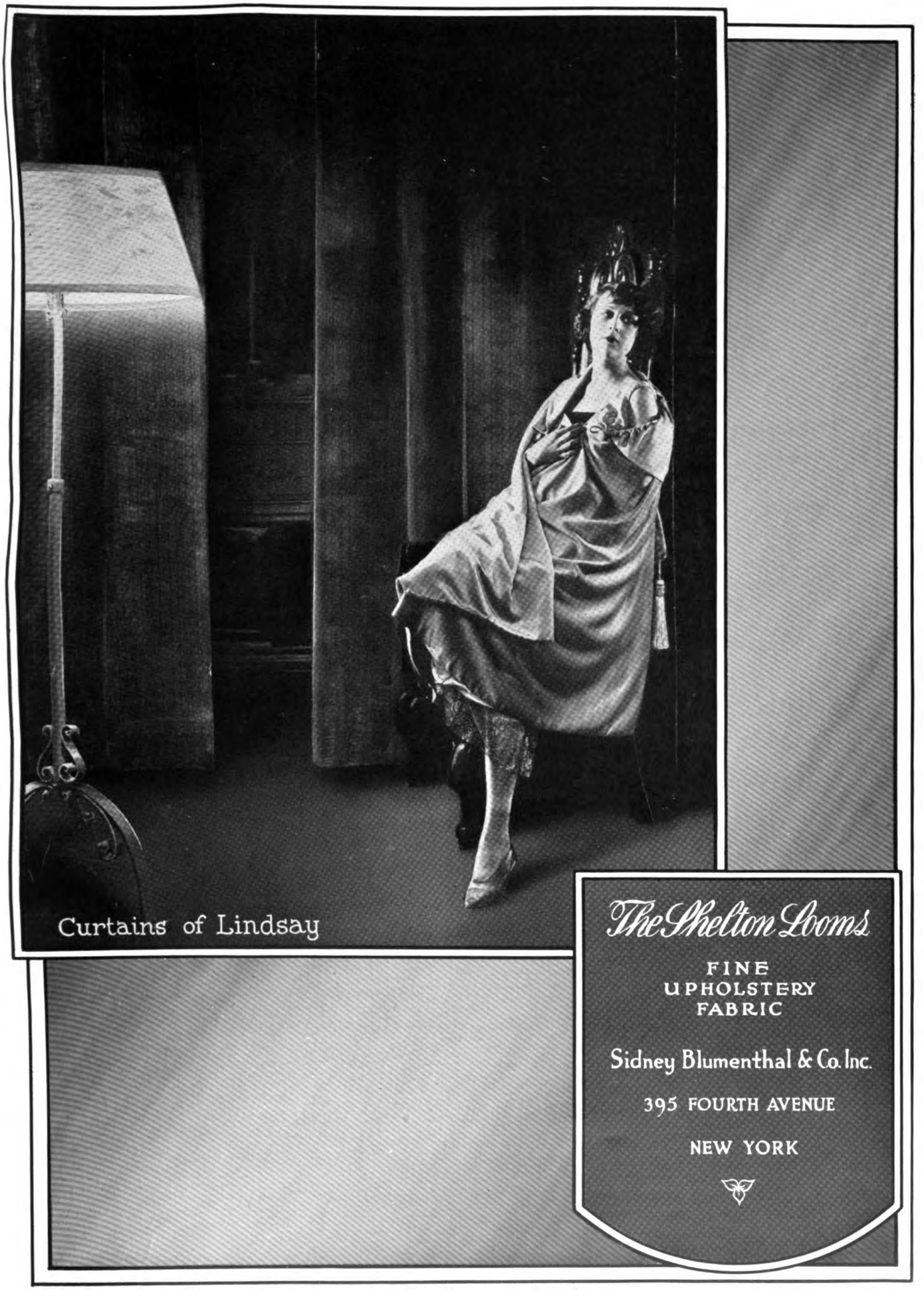
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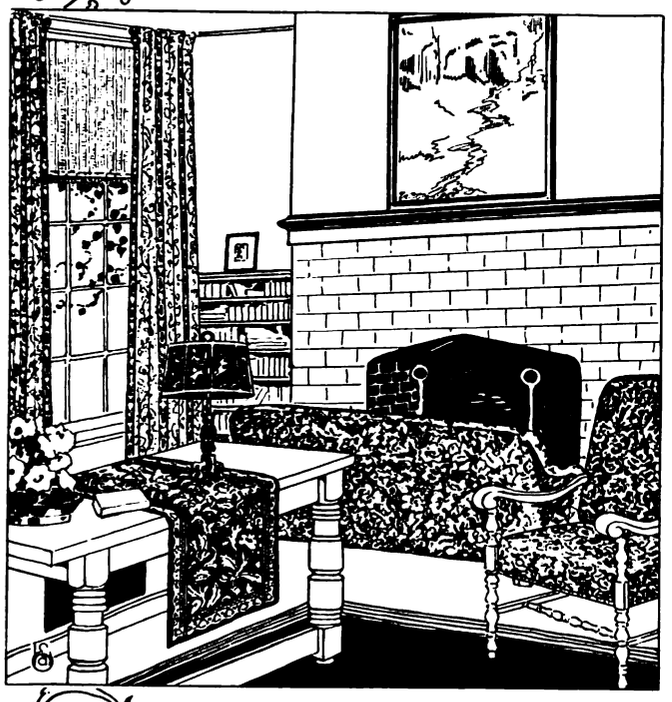
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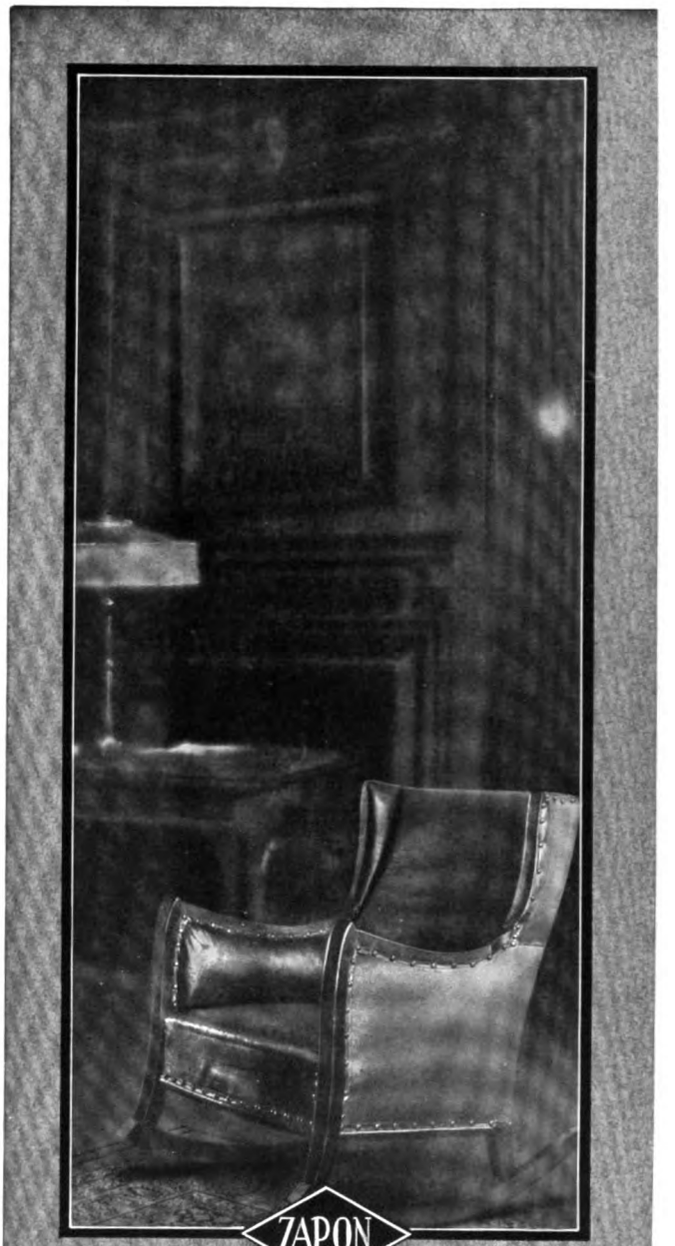
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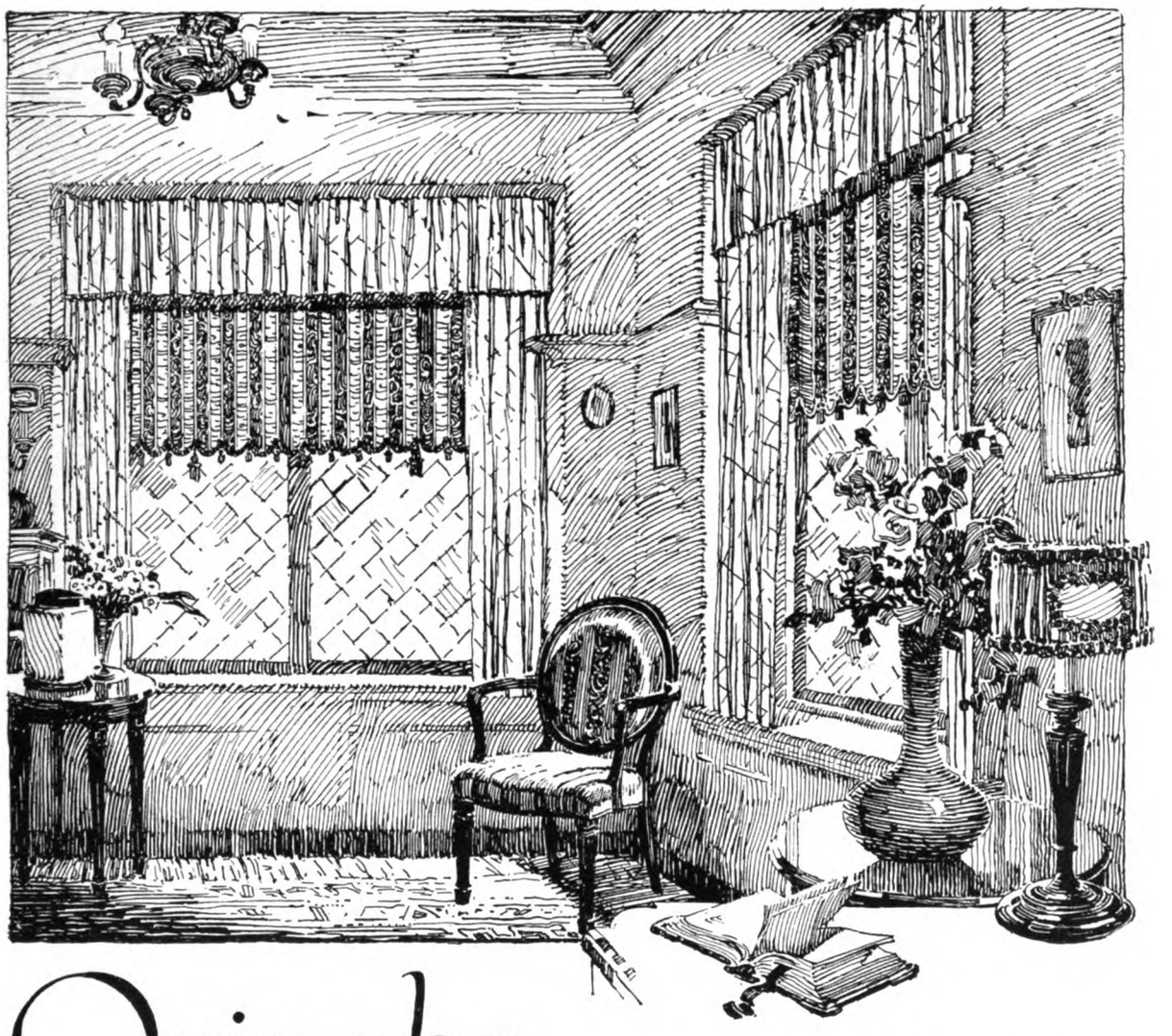
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of
Distinction



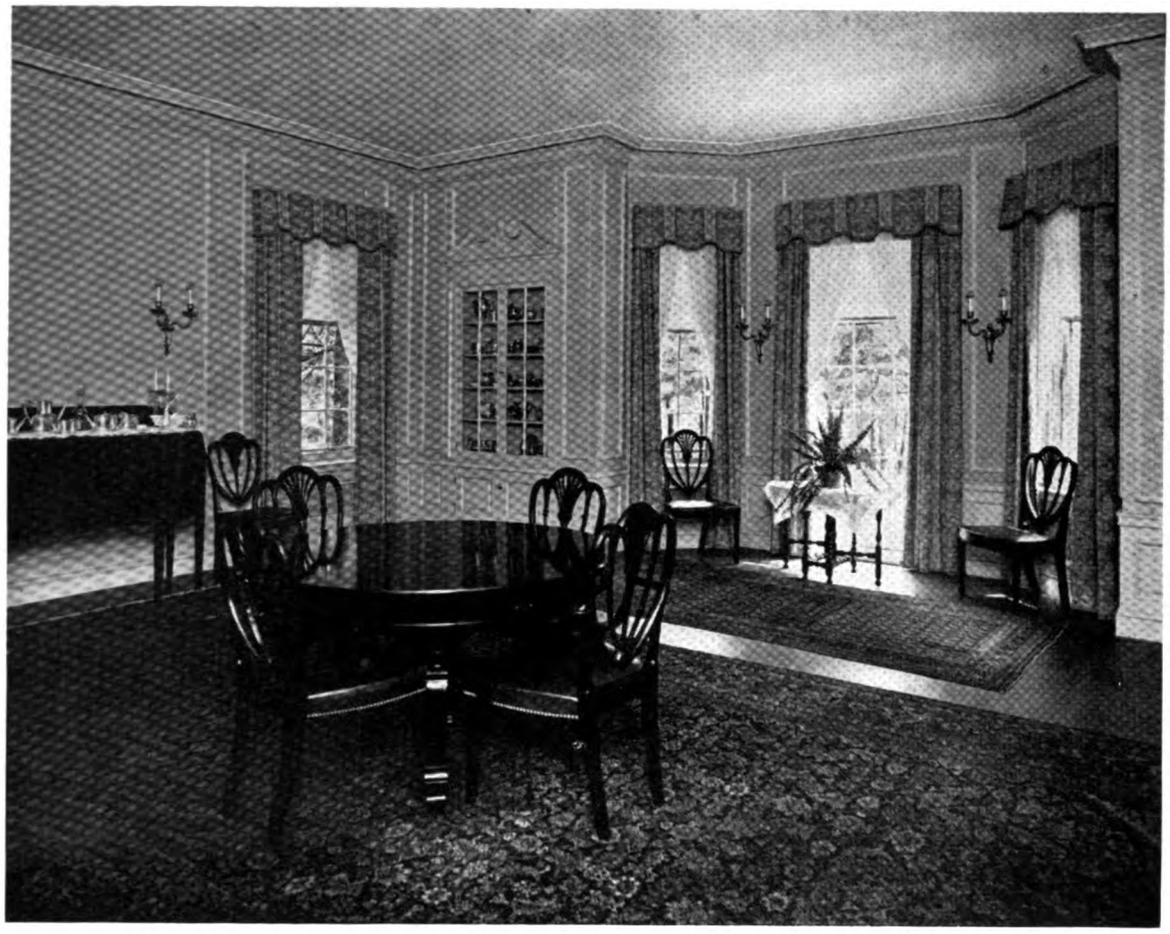
Importers
of
Lamps
from the
Orient

Exclusive Creations are Continually Being Added to Our Vast Assortment of Manufactured Silk Shades and Imported Complete Lamps.

MORIMURA BROTHERS, Inc.

53-57 West 23rd Street New York

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Genuine Mahogany and the Better Homes Campaign

HAVE you noted the increased demand for Genuine Mahogany? The real desire upon the part of the buyer to furnish or re-furnish the home with furniture made of the "Royal Wood?"

The lasting qualities, the inherent beauty and the real value of Genuine Mahogany have always been appreciated. The buyer has wanted it.

In our advertising during the past six months we have been calling the public's attention to the fact that the Furniture Trade was anxious to satisfy this demand.

From the beginning it was evident that this was welcome news. This is gratifying in that it means a bigger business for you, as well as for us, and it furthers your Better Homes Campaign. 1922 is going to be a Mahogany Year.

After all—there's nothing like

MAHOGANY

MAHOGANY ASSOCIATION, 347 MADISON AVENUE, NEW YORK

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Build a Lasting Foundation *by creating a* Good First Impression

DEJONGE *Art Mat* has the subtle glow of old ivory, although the dull-coated surface does not permit a reflection. The reader can feel the dignity of a catalogue printed on DEJONGE *Art Mat* as he turns its velvety pages.

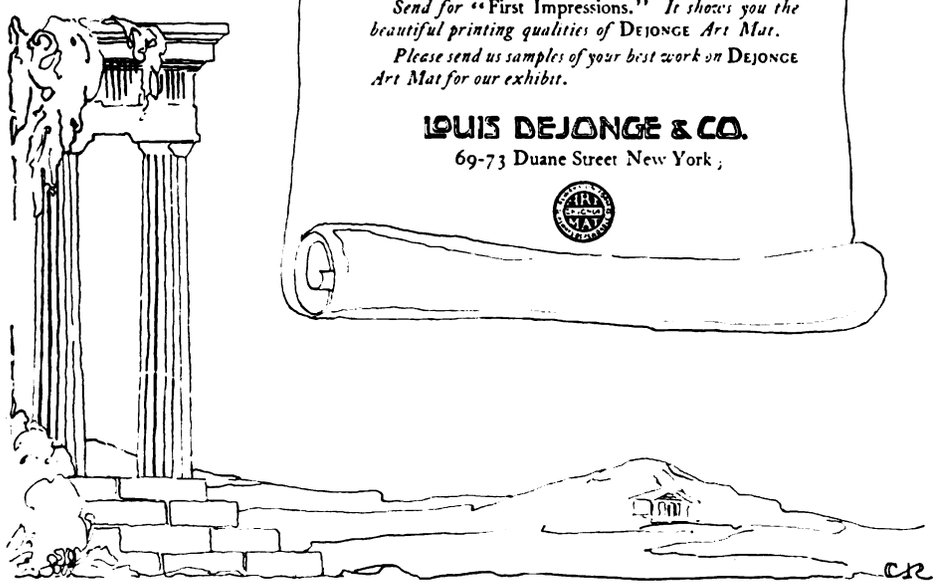
It compliments him subtly on his good taste, whether it is showing him an *automobile, real estate, machinery, shoes, hardware, furniture, jewelry*, or the *exterior* or *interior* of a *bank* or *office building*. Careful printers all over the country prefer to work on DEJONGE *Art Mat*. It gives a uniform appearance throughout the run.

Send for "First Impressions." *It shows you the beautiful printing qualities of* DEJONGE *Art Mat.*

Please send us samples of your best work on DEJONGE *Art Mat for our exhibit.*

LOUIS DEJONGE & CO.

69-73 Duane Street New York

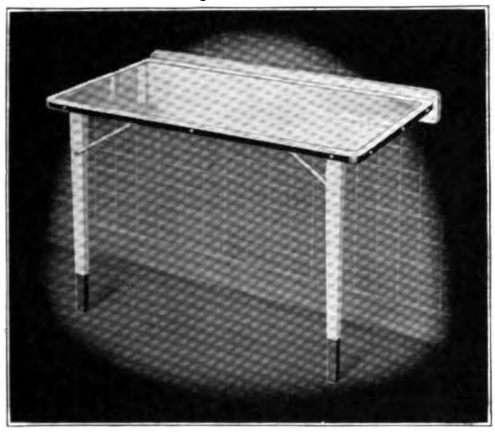




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CRYSTEEL PORCELAIN ENAMEL TABLES, KITCHEN FURNITURE and other products were among the most notable exhibits at both the Grand Rapids and Chicago Markets during the month of January. Far-sighted dealers, seeking high quality at a reasonable price, characterized this line as one of exceptional sales and profit producing possibilities.

Three Crysteel Leaders



CRYSTEEL WALLFOLD TABLE, 25 x 41½", with folding legs, lies flat against the wall when not in use. It is always ready when wanted—out of the way at other times. Handy for small kitchens, laundries, bathrooms, nurseries, breakfast rooms.



No. 1711. CRYSTEEL ALL METAL TABLE, 25 x 41½". Wood drawer, porcelain enamel top, white enameled metal frame.



No. 1740. CRYSTEEL PASTRY TABLE with porcelain enamel top, hardwood drawer and flour bin. 25 x 41½" and 27 x 48".

THE CRYSTEEL line of porcelain-enamel-top tables comes on the market at a time when the relation between quality and price is being most carefully considered by the buying public. This line is the result of the most careful study ever given to a product of this character. Market conditions were thoroughly investigated, sources of material and costs fully determined and every phase of production and selling worked out in advance.

The result is that dealers can be assured of a superior line of porcelain enamel-topped tables at figures that will appeal both to them and to their customers. CRYSTEEL tables sell quickly at a nice margin of profit for the dealer. That makes him happy. The housewife gets a splendid table with many new features at a reasonable price and that makes *her* happy.

All CRYSTEEL tables have the famous CRYSTEEL porcelain enamel which is fused on Armco Iron at proper temperatures giving a wonderful white surface which is one of its chief attractions. These porcelain tops last a lifetime.

Progressive dealers should investigate the splendid possibilities of this line without further delay.

Crysteel Works
847 WEST JACKSON BLVD
CHICAGO, ILLINOIS
BENJAMIN ELECTRIC MFG. CO.

Crysteel Wallfold PORCELAIN TOP TABLE

Crysteel All Metal PORCELAIN TOP TABLE

Crysteel Pastry Table WITH PORCELAIN TOP

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"An Ounce of Prevention"

THIS old proverb may be time-worn, but when applied to the relationship between good furniture and good casters, it holds particularly true.

All the wrenches and strains to which furniture is subjected when moved on faulty casters can be eliminated by equipping it at the start with Bassick Casters.

Our Diamond Velvet socket with its fibre bearings, an exclusive feature of Bassick Casters, assures easier swiveling and quicker turning, and lessens the force required to set the furniture in motion.

The sheet brass wheel is for use on covered floors, and will not tear or mar rugs, carpets or linoleum.

With our Neglected Inch campaign, educating the public to the use of the right casters on the right piece of furniture, Bassick Casters in your furniture will be just one additional sales argument.

THE BASSICK COMPANY, Bridgeport, Conn.

BASSICK
Casters

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HIGH-GRADE DINING ROOM SUITES



ADAPTATIONS OF PERIOD STYLES WITH THOSE OF THE RENAISSANCE PERIOD PREDOMINATING

POLYCHROME FINISHES IN SUBDUED AND MELLOW TONES

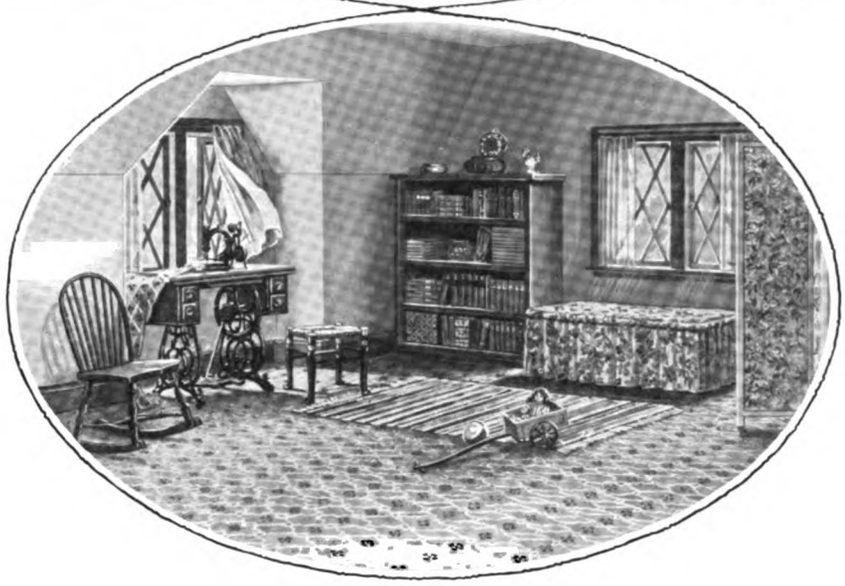
BREAKFAST ROOM SUITES DECORATED IN ORIENTAL AND OTHER DESIGNS.
ON DISPLAY AT OUR SHOWROOMS ALL THE YEAR 'ROUND

The Mohlhenrich Furniture Co.

Baltimore, Maryland

305 President St., Baltimore, Md.
150 Lafayette St., New York, N. Y. 255 S. Second St., Philadelphia, Pa.

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The use of a plain rug on this floor affords a nice contrast and relief—especially necessary since the draperies are also figured.

New Floors for Old

OLD soft wood floors seem to defy any and every means of rejuvenation. Perhaps the only real cure is a new floor, but hardwood is becoming so scarce that the price is practically prohibitive.

¶ Linoleum floors are proving a splendid alternative for hardwood. They are not so expensive, and the new modern varieties are surprisingly beautiful in both color and design.

¶ For example, in this attic, no little of its intimate charm depends on the floor of simple printed linoleum. When, as in this case, a linoleum floor is selected to suit a particular plan and thoughtfully interrelated to the rest of the furnishings, it makes a valuable contribution to any scheme of decoration.

¶ The ease with which linoleum floors may be cleaned after they are waxed and polished, their comfort underfoot and their inexpensiveness commend them from the purely useful standpoint. They are permanent, too, when they have been installed in the modern way; that is, cemented down over a lining of deadening felt.

¶ Have you seen a copy of the portfolio in color, "Decorative Floors," which shows the modern use of Armstrong's Linoleum in the home? One will be sent you without charge, on request. It will give you a new idea of the really splendid possibilities of linoleum as a decorative floor.

Armstrong Cork Company
Linoleum Department *Lancaster, Pa.*

Armstrong's Linoleum

for Every Floor (A) *in the House*

CIRCLE A TRADE MARK REG. U. S. PAT. OFF.

R-60

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How Many Will Get Sound Sleep?

The total number of mattresses of all makes that will be sold this year can be closely estimated.

A great many of the total output will be the dependable Stearns & Foster Lenox and Style A long fibre cotton-felt mattresses.

But the ratio of these well tailored, scientifically constructed mattresses to the total number of all makes, depends upon the dealers' interest in the comfort, health and continuous satisfaction of their patrons.

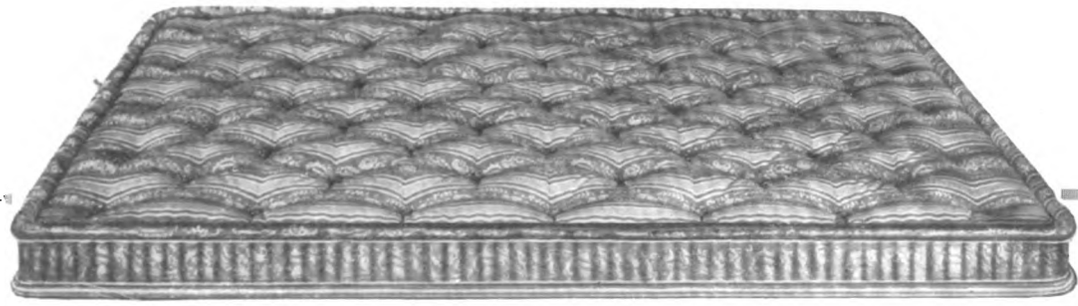
Let's make it a Stearns & Foster year and have more happy, vigorous, good-natured customers to deal with—for that is the natural effect of sleeping on a buoyant, long fibre cotton-felt mattress.

THE STEARNS & FOSTER COMPANY

ESTABLISHED 1846

CINCINNATI

Branches:
New York, Philadelphia, Pittsburgh, Cleveland, St. Louis, Chicago, Minneapolis, Des Moines



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Globe-Wernicke
BUILT TO ENDURE
PRODUCTS

CLIP OUT

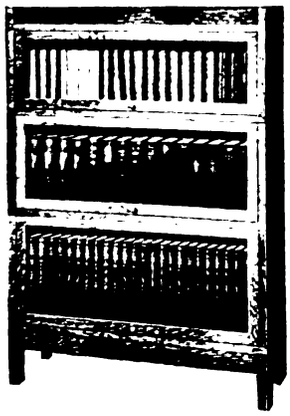
pin to your business letterhead and mail to
The Globe-Wernicke Co., Cincinnati, Ohio

Tell us about the advantages in handling Globe-Wernicke Sectional Bookcases.

What about new sales helps you have ready this month.

☐ *Just check and mail* ☐ G. F. 2

This coupon offers the value of 40 years' experience



The "Universal"—as advertised in magazines and papers everywhere to boost your sales.

Makers of
Sectional Bookcases,
Filing Cabinets in
Wood and Steel,
Office Furniture,
Steel Safes,
Stationers' Supplies,
Filing Cabinet Supplies, and
Disc Record Cabinets.

OUR constant study, the observation of over 4,000 dealers, is at your service. Every Globe-Wernicke dealer may enjoy that support.

Now is the time to get ready for the spring cleaning. Homes in every section of the country are about to be re-arranged. You have a particularly good opportunity to sell Globe-Wernicke Sectional Bookcases. And we can help you.

A well-known retired furniture manufacturer says, "There is a wonderful demand for low-priced furniture which does not offend good taste." The new Universal exactly fills that need. It is the new sectional we are making along simple, beautiful lines.

Our experience is at your disposal. Sales helps have been developed for your convenience. Whether you be an old dealer or new, mail the coupon above. It will mean extra profits for you.

The Globe-Wernicke Co.
CINCINNATI

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NORTHERN FURNITURE COMPANY SHEBOYGAN WIS.



No. 5515 Vanity Dresser.
19x51 in. top; two 10x30 in. and one 20x54 in. Plain Plate.

Furniture You Can Sell to Anybody

No matter what your customers earn, or own,
you can satisfy them with

NORTHERN FURNITURE

AND THEY STAY SATISFIED.

NORTHERN FURNITURE has the artistic quality that wealthy people want, and is low enough in price to enable you to sell it at a good profit to people with less money.

NORTHERN FURNITURE has always been at the top of all medium-priced lines, as every fair-minded dealer will admit.

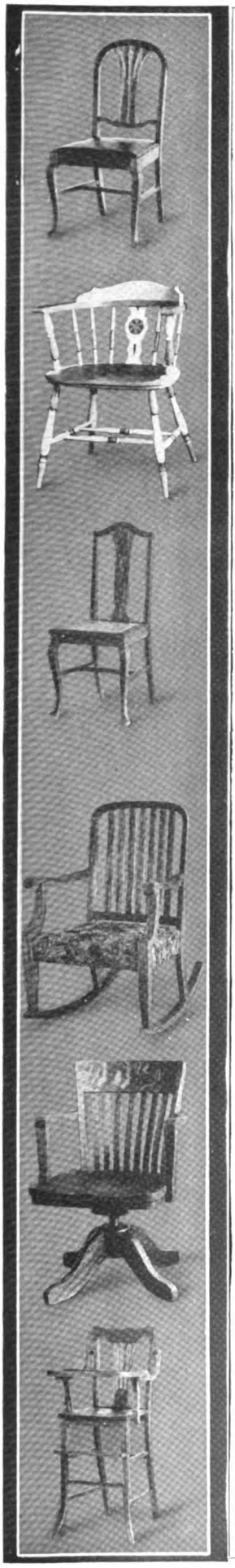
Efficient and Speedy Service characterize all our dealings with the Trade.

NORTHERN FURNITURE COMPANY

MANUFACTURERS

SHEBOYGAN, WISCONSIN

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"All of the BIG things of today were the little ones of yesterday."

CROCKER CHAIRS

A chair for every purpose

Shown permanently at

Furniture Exchange Building
Grand Rapids

1414 So. Wabash Avenue
Chicago

San Francisco Furniture Exchange
San Francisco

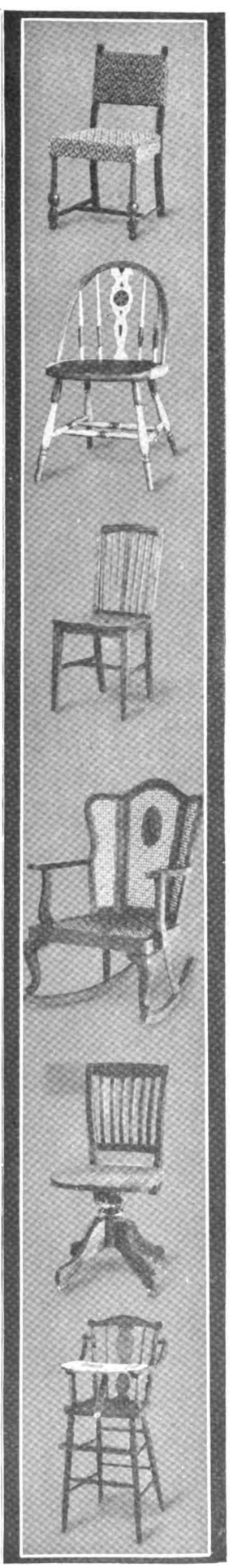
601 First Ave., N. E.
Minneapolis

CROCKER CHAIR COMPANY SHEBOYGAN WIS.

Crocker Chair Company

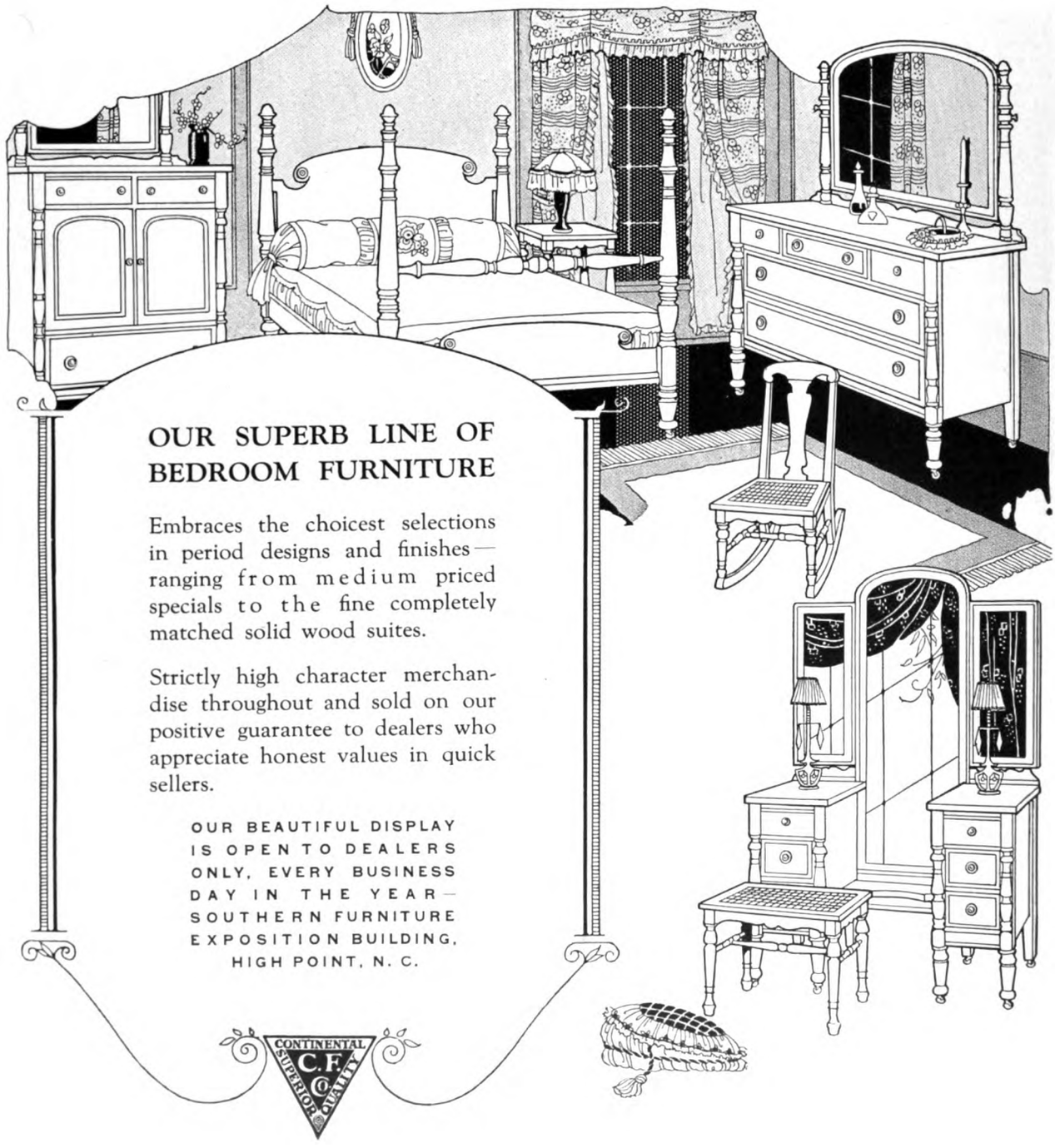
Sheboygan, Wisconsin

BRANCHES: CHICAGO NEW YORK MINNEAPOLIS OAKLAND



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Continental Superior Quality Bedroom Furniture



OUR SUPERB LINE OF BEDROOM FURNITURE

Embraces the choicest selections in period designs and finishes—ranging from medium priced specials to the fine completely matched solid wood suites.

Strictly high character merchandise throughout and sold on our positive guarantee to dealers who appreciate honest values in quick sellers.

OUR BEAUTIFUL DISPLAY IS OPEN TO DEALERS ONLY, EVERY BUSINESS DAY IN THE YEAR—SOUTHERN FURNITURE EXPOSITION BUILDING, HIGH POINT, N. C.

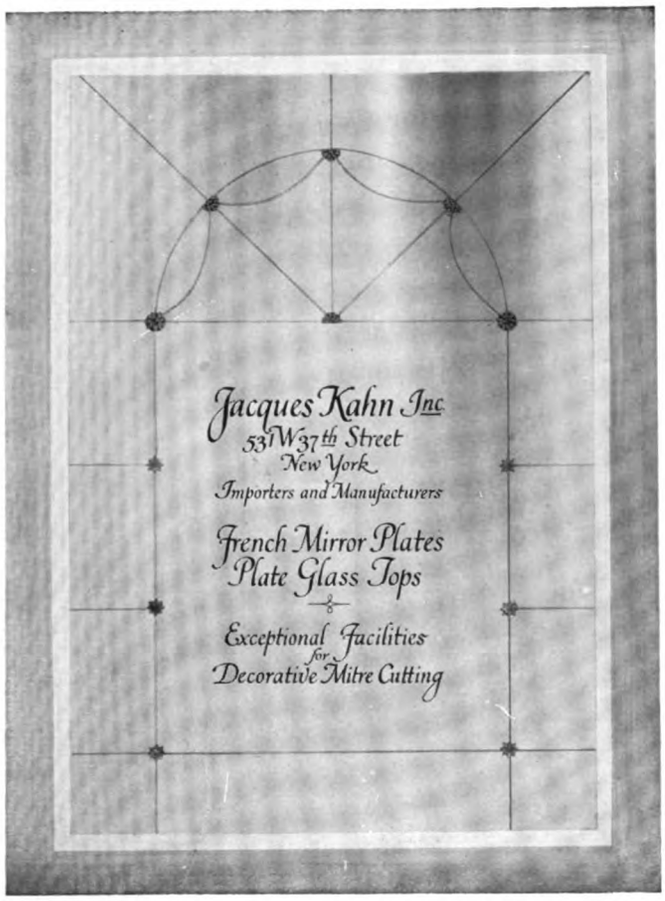
CONTINENTAL C.F. SUPERIOR QUALITY

The Continental Furniture Company

HIGH POINT, N. C., U. S. A.

FRED N. TATE, President-Treasurer

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THONET

A Quality Standard for 70 Years



New Arm Chair,
in THONET Bentwood

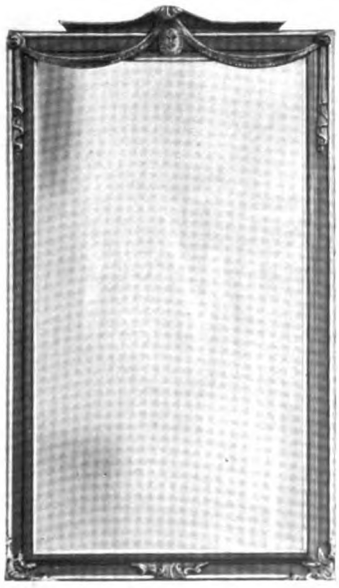
Imported Bentwood Chairs and Tables for Hotels, Restaurants and Clubs. Period Styles for General Hotel Furnishings.

THONET
Imported
BENT WOOD

THONET Madison Ave., at 47th St., New York

World's Largest Manufacturers of BENTWOOD Chairs

FURST LINE
F & B
SECOND TO NONE



Mirrors of decorative merit

Write for our complete catalog of Mirrors, Pictures, Moldings, Frames, Medicine Cabinets, Candlesticks, Serving Trays, Smokers' Sets and other novelties.

Furst Bros. & Company

Baltimore Maryland

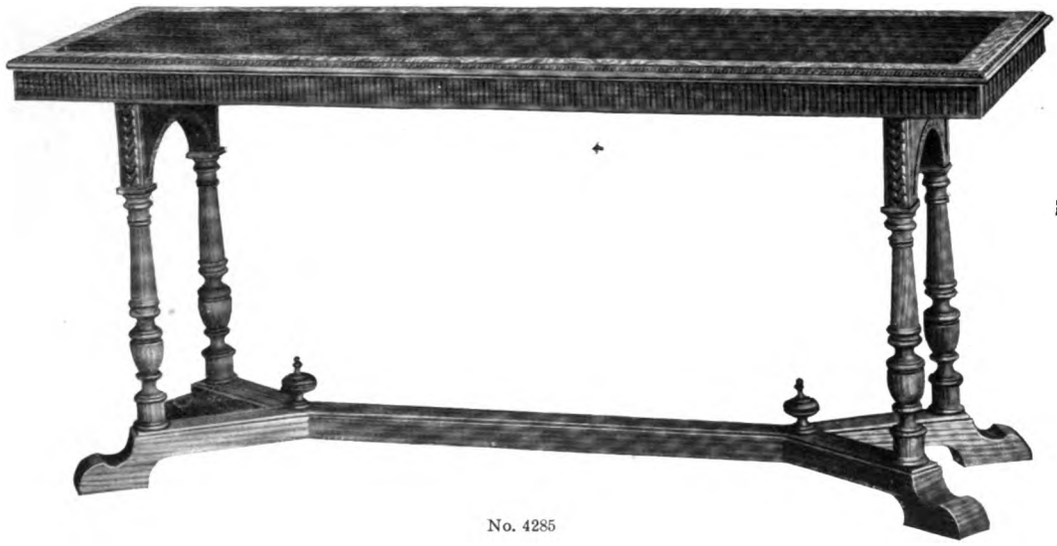
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DEMONSTRATED SUPERIORITY

The January Market emphasized more than ever
that KIEL offers the most complete line of

EXTENSION and LIVING ROOM TABLES

at medium prices for above-medium grade.

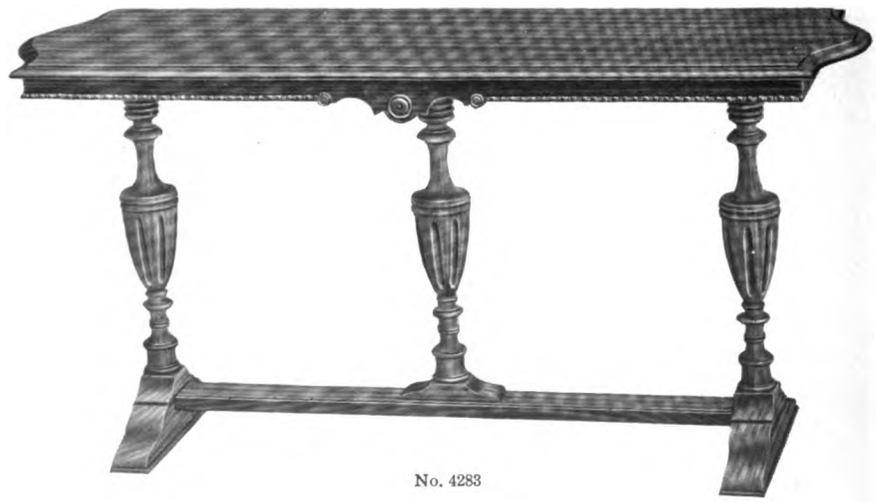


No. 4285

Kiel Tables give you greater selling value and your customers better satisfaction.

LIVING ROOM TABLES, EXTENSION TABLES
DAVENPORT TABLES, WALL TABLES
CONSOLE TABLES, END TABLES

Permanent exhibits at New York, High Point, Chicago, Milwaukee, Nashville and San Francisco



No. 4283

THE KIEL FURNITURE CO.

MILWAUKEE

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American Furniture Co.



No. 670

AMERICAN FURNITURE COMPANY
HILLENBRAND INDUSTRIES

Our new patterns, shown at the January market, have gained the instant and unqualified approval of discriminating buyers.

As the American Furniture Co's line now stands, practically every staple requirement in bed room furniture can be filled with suites from our line.

The complete suite, of which we here show the sideboard, is shown in a modern home setting on PAGE 118 of this magazine. Turn to that page and see it.



No. 471

BATESVILLE CABINET COMPANY
HILLENBRAND INDUSTRIES

Batesville Cabinet Co.

BATESVILLE, IND.

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Rockford's good Furniture

ROCKFORD'S SUCCESS IN FURNITURE MANUFACTURE IS FOUND IN THE EVIDENT VALUE OF ROCKFORD PRODUCT.

ALTHOUGH PRICE MAY SEEM TO BE THE REASON FOR THE GREAT VOLUME OF BUSINESS BEING DONE BY ROCKFORD FURNITURE MANUFACTURERS, THE UNUSUAL AND REGULARLY MAINTAINED VALUE OF EACH INDIVIDUAL PIECE IS THE ASSET THAT AROUSES NATIONAL INTEREST.

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ROCKFORD'S FAMOUS GOOD FURNITURE

SKANDIA FURNITURE CO. ROCKFORD ILL.

Skandia Furniture has won a good name with dealers throughout the country. Good design, sound construction and splendid workmanship, scrupulously maintained, guarantees dealer satisfaction and constant demand.



SKANDIA FURNITURE CO.
ROCKFORD, ILLINOIS



NEW SUITES FOR THE DINING ROOM

IN RENAISSANCE, GEORGIAN AND CHIPPENDALE

ROCKFORD DESK COMPANY
ROCKFORD, ILL.

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ROCKFORD'S FAMOUS



We confidently believe, and experience bears out our opinion, that furniture of greater beauty than this silver cabinet, can only be obtained among lines where price is a secondary consideration. Ask our price on complete suite.

ROCKFORD PALACE FURNITURE CO., ROCKFORD, ILL.

Send Us Your Copies of

Good Furniture Magazine

for a Permanent Binding

They belong in your library, bound into a beautiful book. We offer choice of two handsome bindings.

Bound in Brown Morocco leather back; brown silk-cloth covers; title and volume number stamped in gold on back, cloth joints and matched end sheets; the whole hand-sewed . at $4.00 per volume

OR

Entire binding of brown art canvas, with cloth joints and matched end sheets, hand-sewed . . . . . at $3.00 per volume

THE DEAN-HICKS COMPANY

Publishers

Grand Rapids, Michigan



Dealers can interest more customers in complete room furnishings

By means of

PORTFOLIOS
OF MODEL INTERIORS

Any number of the complete set of 160 Model Interior illustrations can be purchased and bound according to rooms, in loose leaf binding, as illustrated.

In this complete set of 160 plates there are 45 Dining Room scenes, 49 Living Rooms, 42 Bed Rooms and 24 plates of Miscellaneous Rooms. The color section contains the 16-page color treatise and 20 color harmonies.

We make five leather bindings for this set, with the room names, and dealer's name, stamped in Gold on the cover.

Write for descriptive folder and sample plates

GOOD FURNITURE MAGAZINE
GRAND RAPIDS, MICHIGAN

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GOOD FURNITURE





Success in the retail furniture business commences with the manufacturers understanding of national consumer demand.

Retailers continued success with our productions indicates that our patterns are correct in design and finish.

MECHANICS
FURNITURE
COMPANY
ROCKFORD, ILLINOIS

Our limited line means speed and economy in every department of our establishment. Hence we are able to make good furniture at an unusually low cost.

ILLINOIS CABINET CO.
ROCKFORD, ILLINOIS

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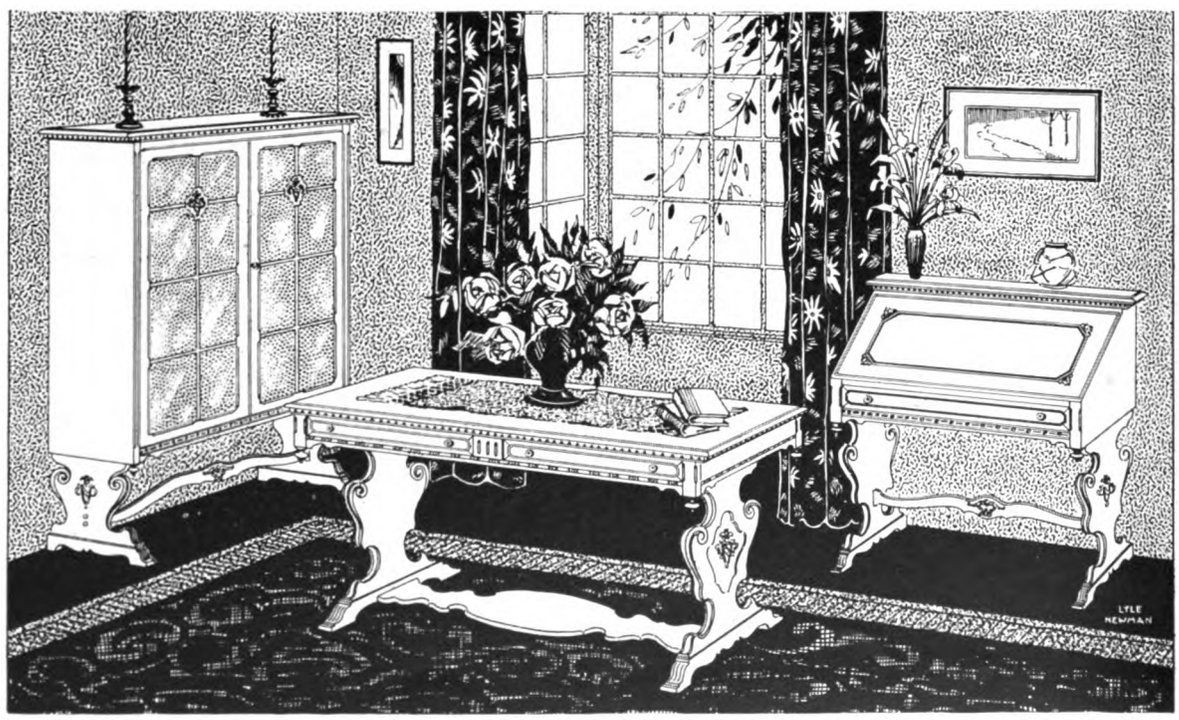
ROCKFORD'S FAMOUS

The EXCEL plant, as the name may hint
Produces goods like made in a mint

THE TABLE ILLUSTRATED is one unit of a very much appreciated ten-piece Dining Room suite. It is typical of the charming designs that characterize our line and satisfy the most exacting buyer.



EXCEL MANUFACTURING COMPANY
ROCKFORD, ILLINOIS

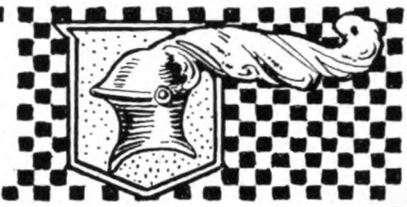


Furniture of extreme elegance and fine workmanship.

ROCKFORD CHAIR & FURNITURE COMPANY
ROCKFORD ILLINOIS

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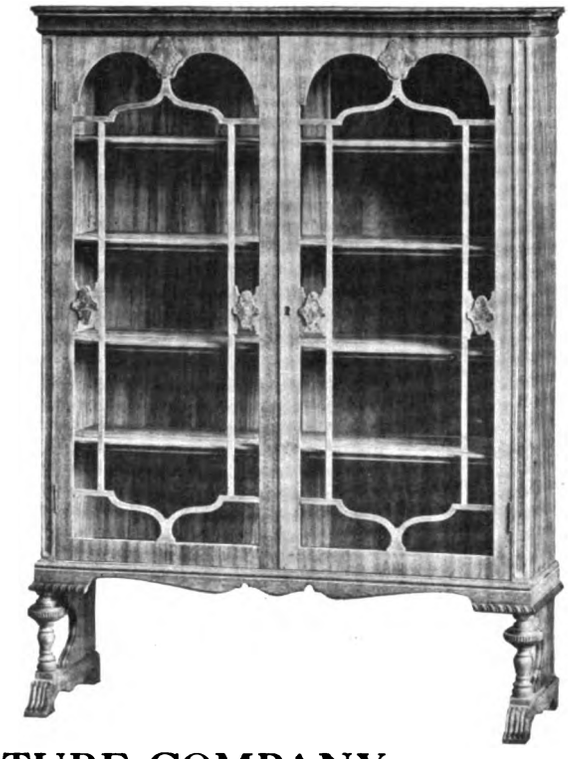
GOOD FURNITURE



Individuality in Furniture

does not necessarily entail an additional expense in production.

For forty-five years we have been making furniture of pleasing individuality, at a price that assures repeat orders.



UNION FURNITURE COMPANY
ROCKFORD ILLINOIS



With furniture—like the sideboard illustrated—on the dealer's floor, it is a simple matter for the retail salesmen to enthusiastically sell the goods.

ROCKFORD NATIONAL FURNITURE COMPANY
ROCKFORD, ILLINOIS

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The wood finish that resists the effects of HEAT

The heat that would blister any ordinary form of wood finish will not affect ZAPONITE—the Pioneer Wood Lacquer.

Besides possessing this advantage, hitherto unknown in wood finishes, ZAPONITE provides the additional advantages of being proof against moisture, checking, cracking and crazing.

Let our Service Division help you determine how ZAPONITE can be used in finishing your products at a SAVING in your production costs. Write us about this service TODAY.

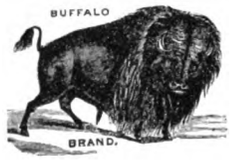
Celluloid Zapon Company

200 Fifth Avenue, New York City

Branches: New Haven, Los Angeles, Philadelphia

THE PIONEER
ZAPONITE
WOOD LACQUER





PATENT, ENAMELED
AND
UPHOLSTERY LEATHERS

For high-grade upholstery

GENUINE LEATHER

has no substitute

Quality in upholstery admits of no makeshifts in workmanship or materials. No substitute gives such wear and satisfaction. Beautiful colors may be had to harmonize with modern decorative schemes.

SPANISH LEATHER
(*Hand Crushed*)

MOROCCO GRAINED LEATHER

EMBOSSED and NATURAL GRAINED LEATHER

Finished in full line of stock colors or special colors to order.

BLANCHARD, BRO. & LANE

TANNERS and FINISHERS

ESTABLISHED 1860

OFFICE and TANNERY:
NEWARK, N. J.

We sell direct to manufacturers and jobbers

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See The

Miracle

Permanent Exhibit: 8th Floor, Furniture Temple

GRAND RAPIDS BEDDING CO.

Grand Rapids, Mich.

Mr. Manufacturer: What % of Production Cost does your finishing department show?

Will you consider a saving in finishing cost, together with an improvement in the quality of your product?

Are you open to conviction regarding the superior results being obtained by leading manufacturers who are using a

NON-VARNISH FINISH?

PRESQUELE METHODS and Materials have won leadership at home and abroad and are available to all furniture manufacturers. For years the famous "Stickley Fumed Finish" was imitated but never equaled. Now the rich "ANTIK" Spraying Stain challenges the best results of the Renaissance Master.

Arrangements can be made for one of our experts to demonstrate The Presquele Method in your plant.



Spraying natural highlight effects without the sandpaper operation.
Drys quick, permitting prompt shipment.

PRESQUELE FINISHING COMPANY

Albert Stickley, Manager

Grand Rapids, Michigan

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"TIGER" DOWNY REST BED SPRING

MADE FOR REST AND WELL MADE

In the "Tiger" Downy Rest the last objection to coil springs has been removed by eliminating the lateral motion or side sway, usually found to more or less extent in springs of this character. The rigid angle steel end borders, braced to the bottom frame, accomplish this, without interfering with the action of the spring, adding to the soft, flexible top, that quality of firmness so essential to perfect rest and sleep.

ON DISPLAY AT 1319 MICHIGAN AVE.

Manufactured only by

HAGGARD & MARCUSSON CO., 1109 W. 37th St., CHICAGO, ILL.



In addition to Star Asbestos table pads we manufacture the Kermac Wool felt pad—a highly satisfactory product.

★STAR

TRADE MARK

Asbestos Table Pads

Always First on American Tables

Kerney pads are made to do more than earn a profit for the dealer who sells them—they are made primarily to serve a need in every well-ordered home.

In thus serving they create prestige for themselves and for the dealer whose good judgment they represent.

Our manufacturing facilities enable us to give your orders careful, prompt attention. Special pads for odd sized tables accurately and quickly made to order from patterns. Write today for full information prices, etc.

Kerney Manufacturing Company

149 W 62nd Street Chicago U. S. A.

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DINING ROOM FURNITURE

An undisputed success has attended our line wherever shown and dealers who have not heretofore carried our dining room furniture will find it most profitable to place a trial order with us.

Each complete suite is made of uniform design and color finish.

Our shipments are prompt and prices unusually attractive.

May our representative call on you?

Represented by

GEO. F. RILEY
New York and New England

D. S. NEVINS
Pennsylvania

ARTHUR BELITZER
Southern States

L. D. WEST
Ohio

HENRY A. DUMONT
New England

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There can be no "ifs" and "ands" in the Cheney Factories. We demand perfection as nearly as it is humanly possible. We make our motor parts exact to the thousandth part of an inch.

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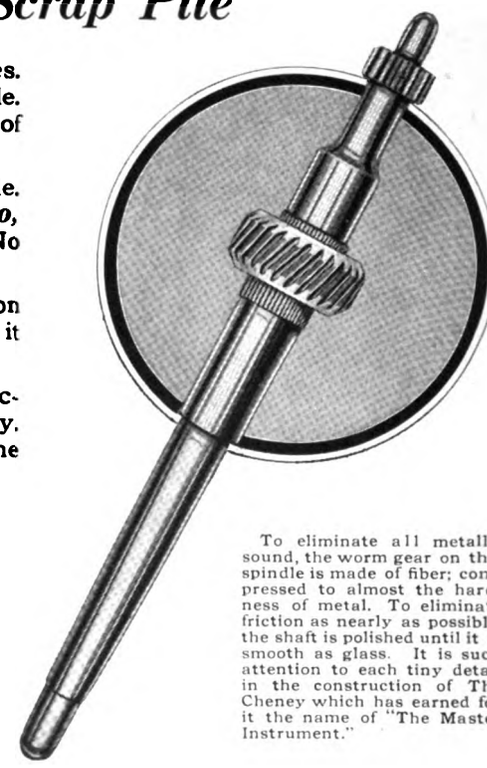
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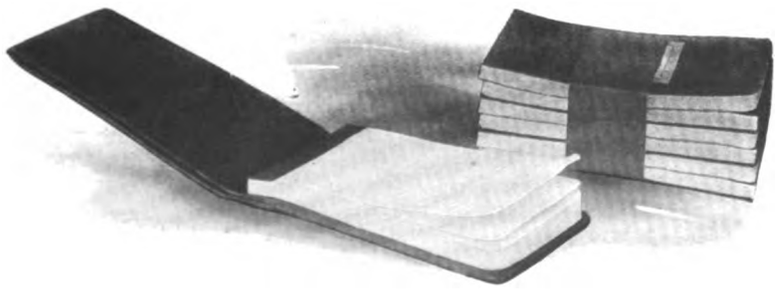
The CHENEY

THE MASTER PHONOGRAPH



To eliminate all metallic sound, the worm gear on this spindle is made of fiber; compressed to almost the hardness of metal. To eliminate friction as nearly as possible, the shaft is polished until it is smooth as glass. It is such attention to each tiny detail in the construction of The Cheney which has earned for it the name of "The Master Instrument."

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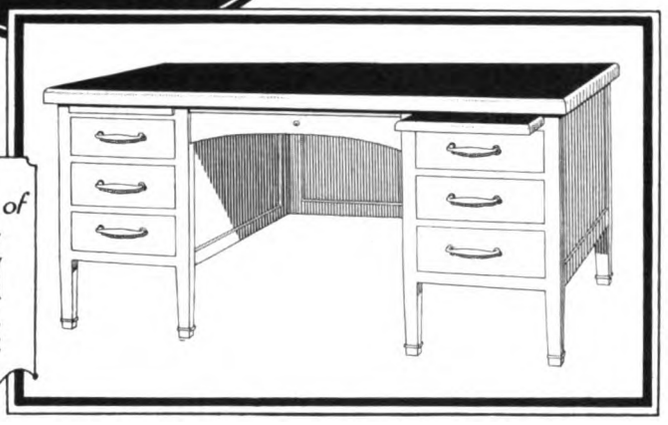
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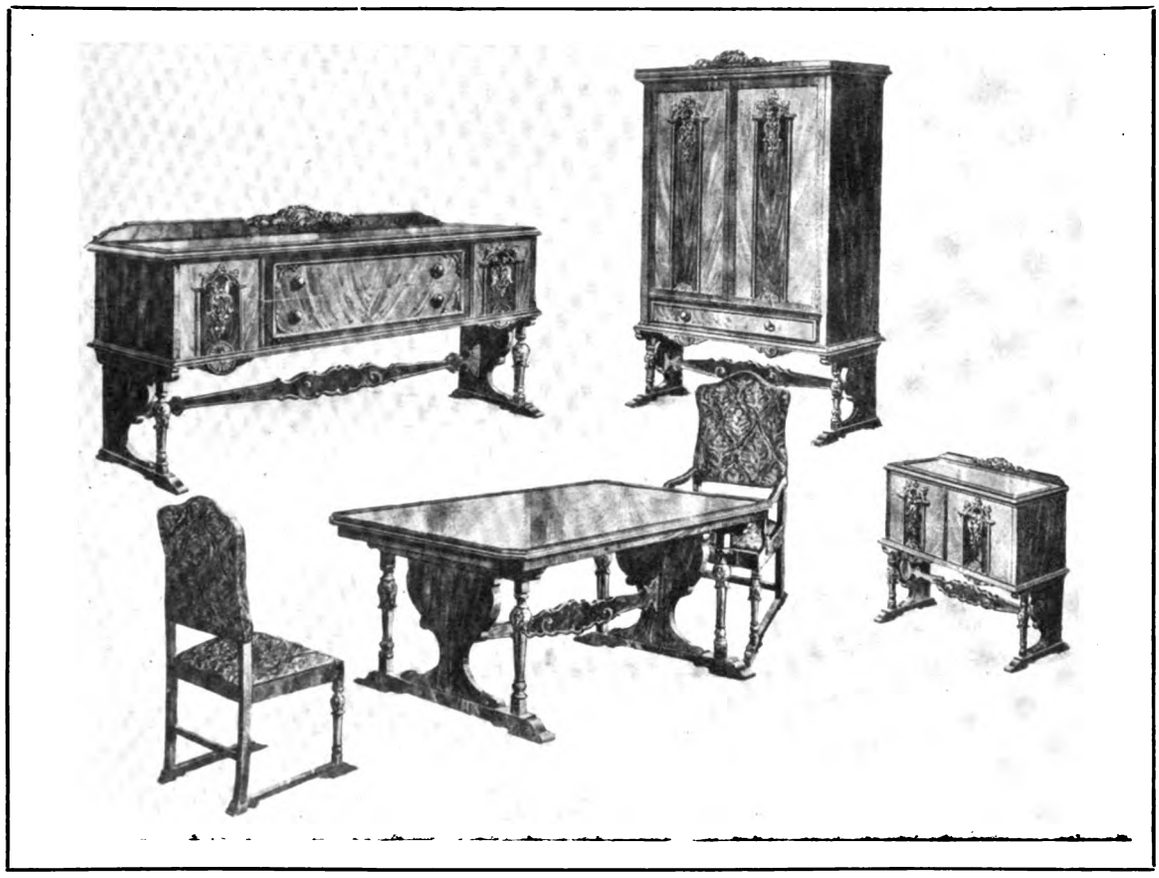
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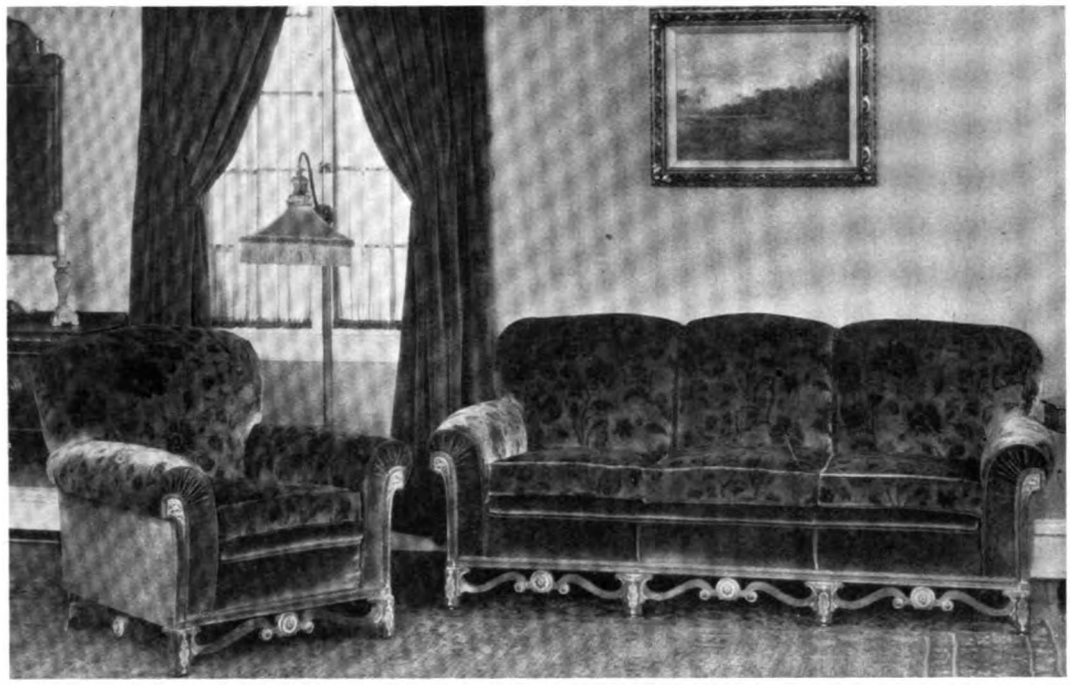
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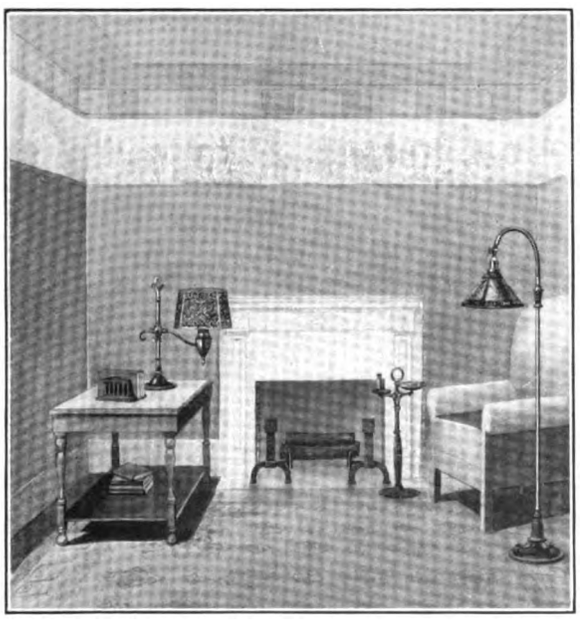
CONSOLE TABLES, MIRROR FRAMES, TORCHÈRES, FLOWER STANDS, AQUARIA, GATES, GRILLES and FIREPLACE FITMENTS in HAND-WROUGHT and DECORATED IRON IN DISTINCTIVE FINISHES.

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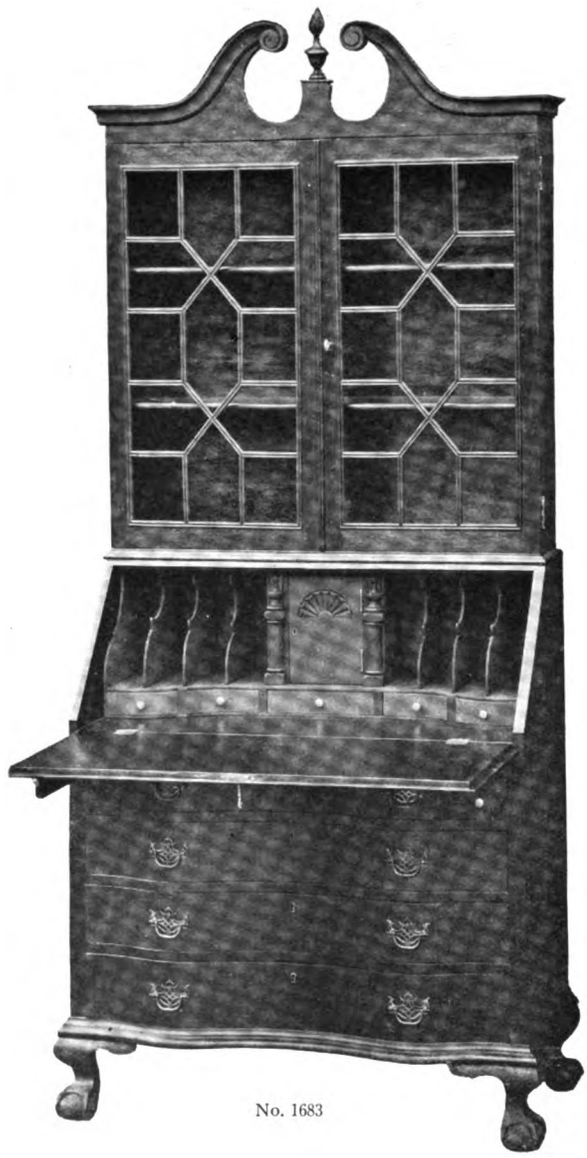
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A 457-5



A 457-1

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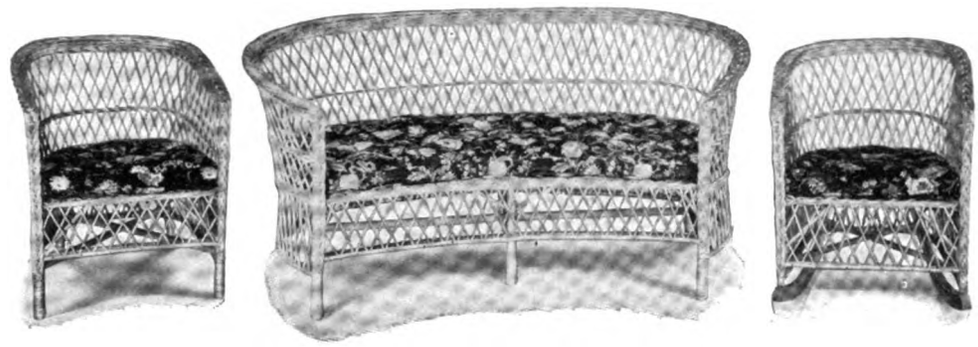
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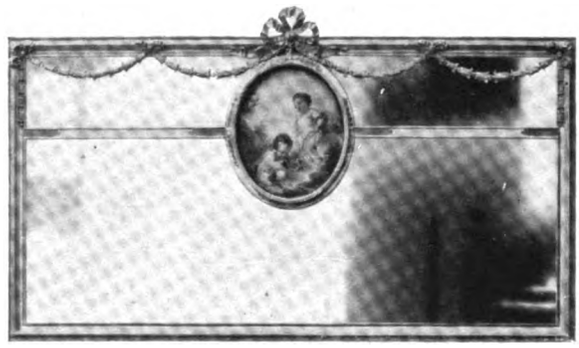
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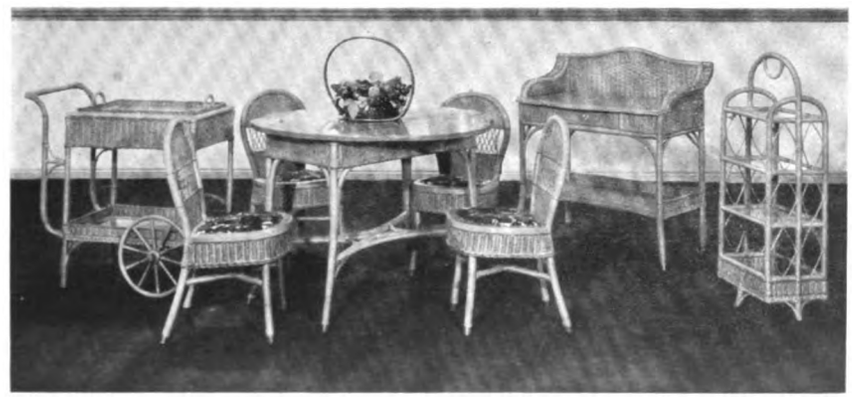
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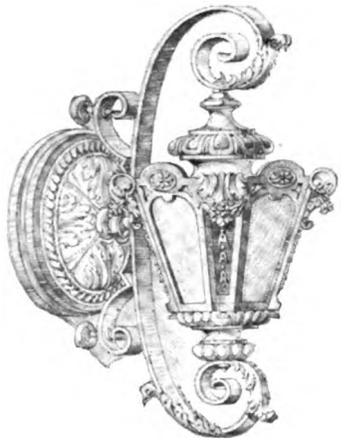
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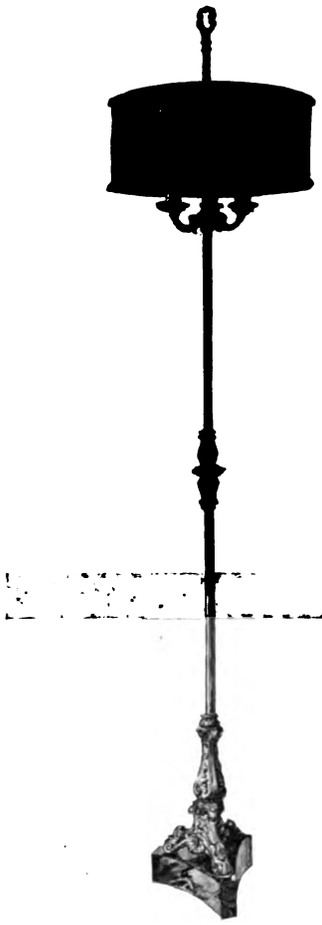


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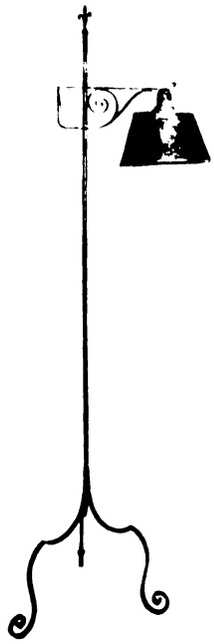


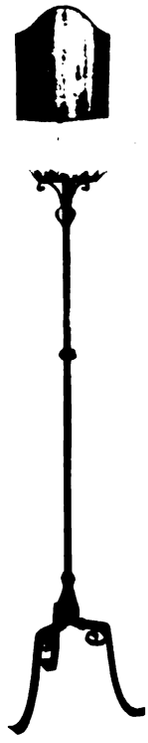


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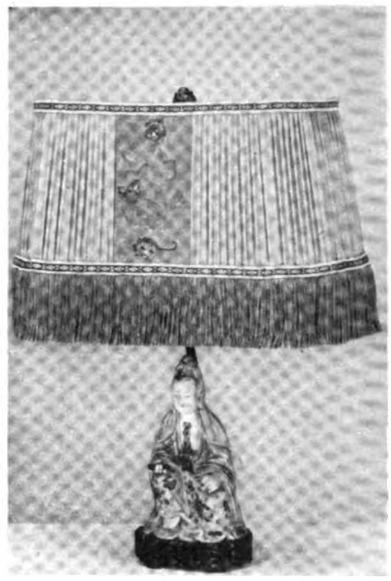
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ITALIAN OAK

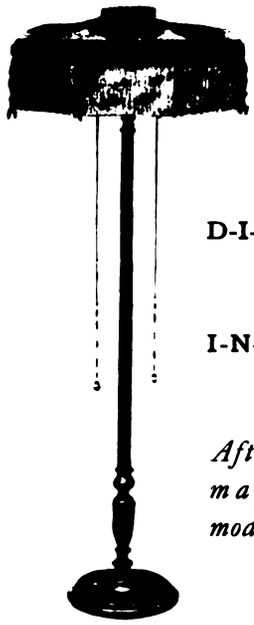
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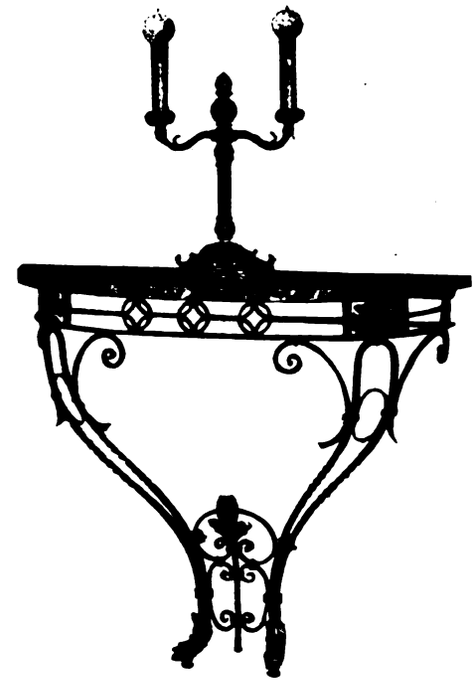
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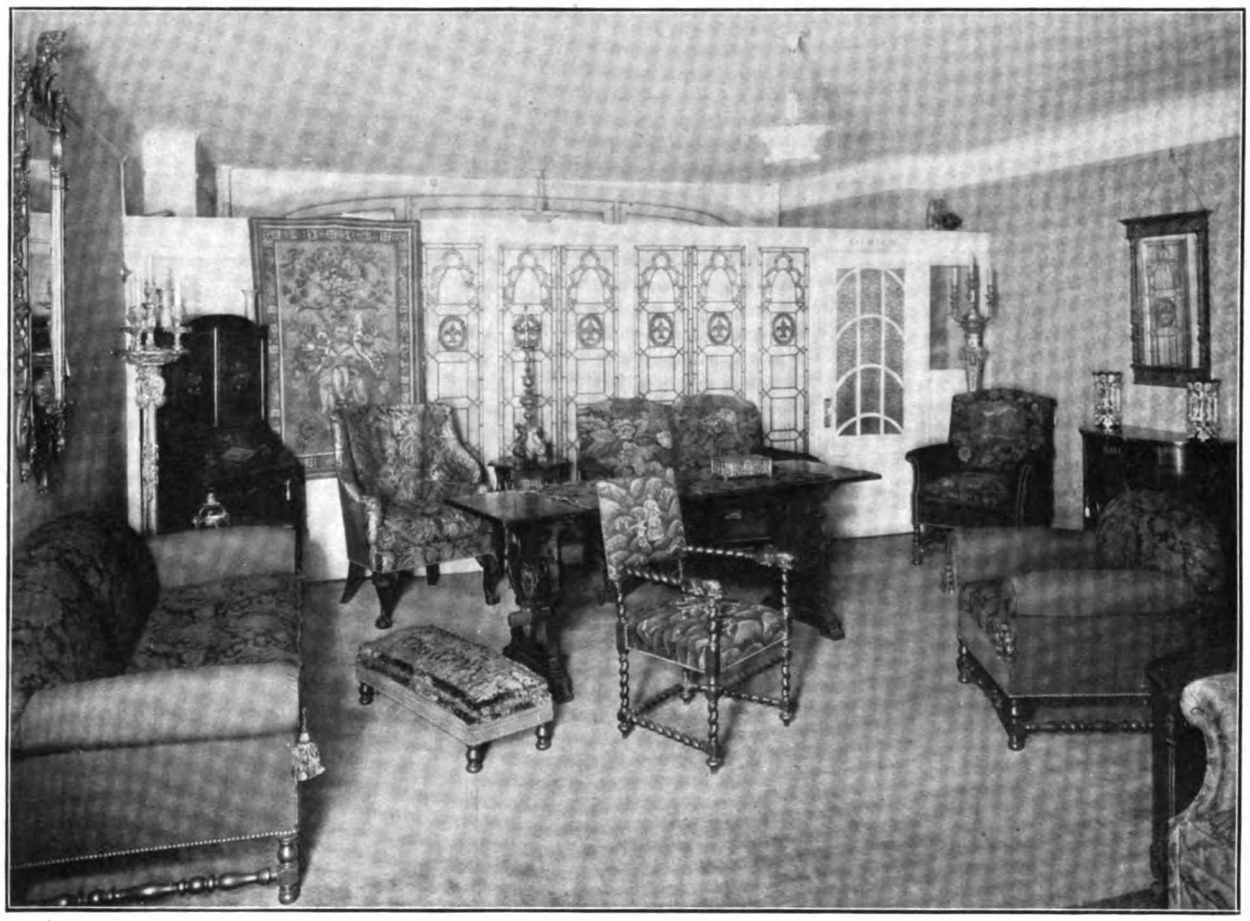
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A section of our new showroom at 50 West 46th Street

Announcement

Increasing demands for our products have necessitated the extension of our line, and upon the floors of our very conveniently located showrooms will be found assembled for your inspection an unusually varied display of high-class furniture enabling decorators to satisfy practically every requirement of their clients.

Our distinctive creations have met with the highest recognition for excellence and incomparable decorative quality. All reflect that atmosphere of refinement essential to meet present-day discriminating taste, and the trade will here find, as nowhere else, the elements making for easy sales to their customers.

Our exceptional facilities enable us to underprice similar high-grade products.

Our display also includes the latest models of the FREEMAN SAVE-A-ROOM SOFA-BED

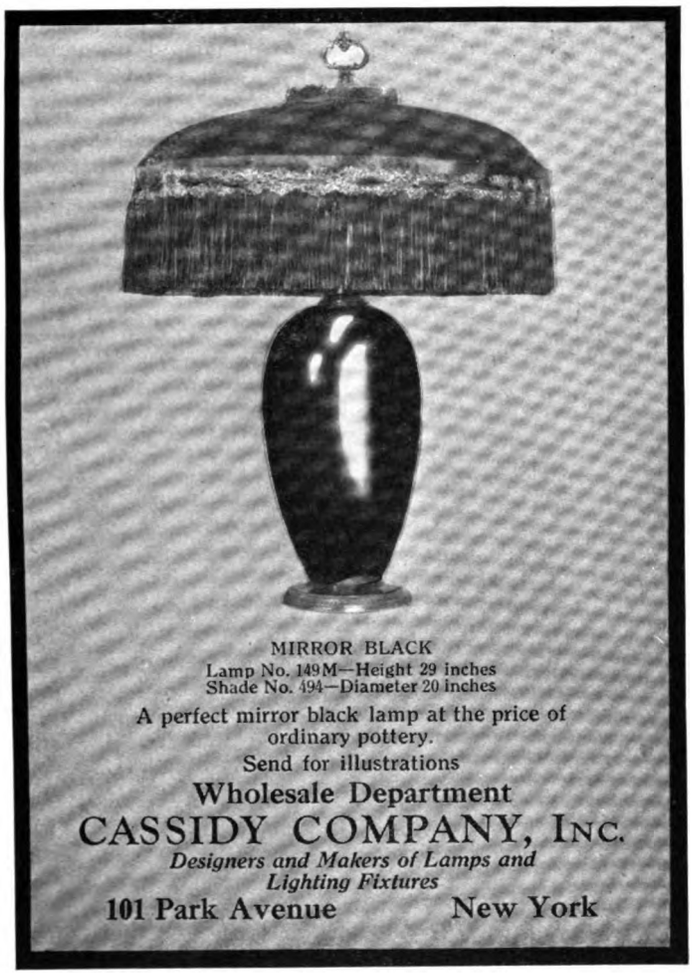
FREEMAN BROS., Inc.

Makers of Distinctive Upholstered Furniture of exclusive design and highest standard of workmanship

FACTORY:
820 8th Avenue
New York

SHOWROOMS:
50 West 46th Street
New York

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MIRROR BLACK
Lamp No. 149M—Height 29 inches
Shade No. 494—Diameter 20 inches
A perfect mirror black lamp at the price of ordinary pottery.
Send for illustrations
Wholesale Department
CASSIDY COMPANY, INC.
Designers and Makers of Lamps and Lighting Fixtures
101 Park Avenue New York

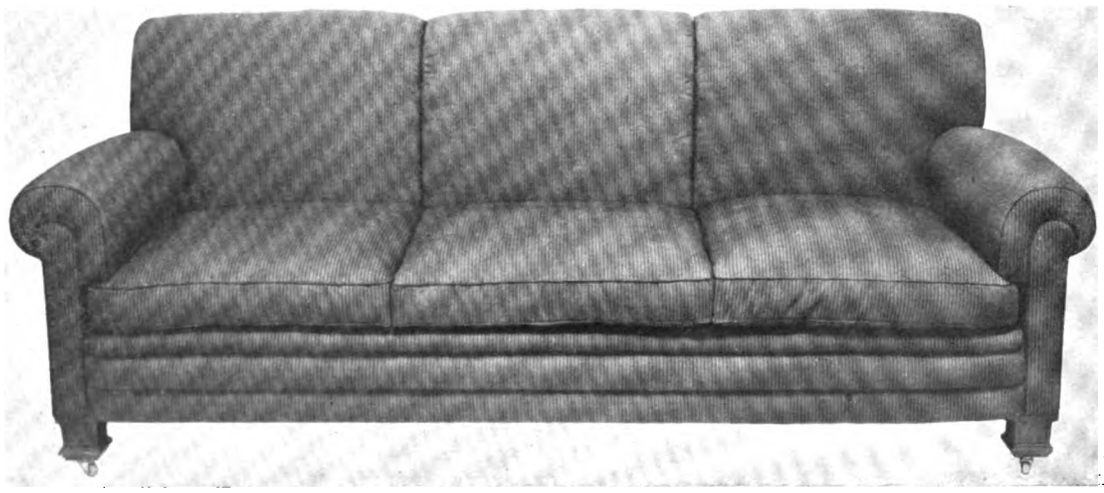
DINING ROOM and BED ROOM

DEALERS
IN SEARCH OF
COLONIAL FURNITURE
IN MAHOGANY
WILL BE REPAID
BY
INVESTIGATING OUR LINE

DESCRIPTIVE BOOKLETS MAILED
UPON REQUEST

CABINET-MADE FURNITURE

RICHTER
FURNITURE COMPANY
521 EAST 72nd STREET
NEW YORK CITY



MORRIS SIMON, Inc.
Manufacturers of
Upholstered Furniture
(R. J. HORWITZ, President)
Our very complete line of high-grade upholstered furniture includes a great variety of single pieces as well as complete suites. The trade is invited to our showrooms and compare our prices.
We Also Execute Special Order Work
Office and Showrooms:
831-833 THIRD AVE., NEW YORK

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CROFTS & ASSINDER LIMITED

Cable Address:
CROFTS ASSINDER
BIRMINGHAM

BIRMINGHAM
ENGLAND

London Showroom:
EVELYN HOUSE
OXFORD ST.

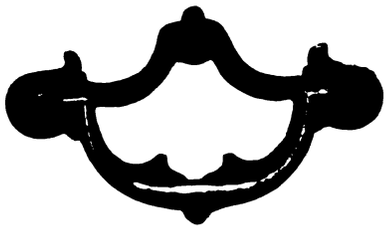
All half full size except lock plate one third



No.7531



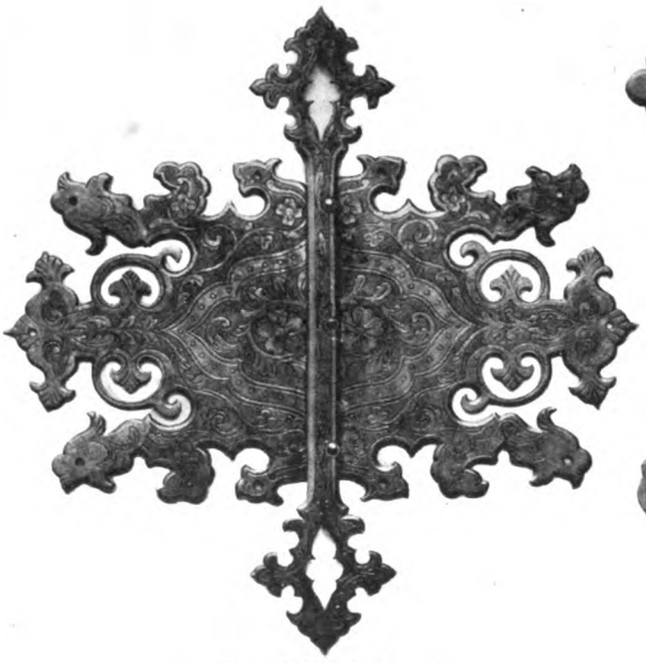
No.7668



No.7666



No.8127



No.7484 Coffer lock plate
all other fitments made to match



No.7699



No.7409



No.7487



No. 8214



No.7063



No.7411

Mr. H. A. Crofts will arrive at the Belmont Hotel, New York, towards the end of this month and will be pleased to attend to enquiries and exhibit his range of samples of Brassfoundry.

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The GORHAM GALLERIES

offer their unusual facilities of co-operation with American sculptors in the planning and arrangement of decorative detail for both interior and exterior ornament. This unique service will be rendered to interior decorators and landscape architects, recognizing their interests

FIFTH AVENVE *at* 36TH STREET *New York*

SILK LAMP SHADES
PORCELAINS
ART NOVELTIES
HORN and BRANNEN
LAMPS

Beaux Arts Shade Co.

303 Fifth Ave. *New York*

We Feature High Class
Special Order Work

BAS

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CROWN DUCAL WARE



BRETBY ART POTTERY



CARLTON WARE



ALLERTON



BONE CHINA AND EARTHENWARE

SHELLEY



BONE CHINA AND EARTHENWARE

English Wares of Merit

assembled by

Maddock & Miller
Incorporated
"The House of Stock"
54 Murray Street
New York

PRICE BROTHERS



ROCKINGHAM

JOHN WALSH WALSH



ROCK CRYSTAL

BISTO WARE



BONE CHINA AND EARTHENWARE

LOSOL WARE



DECORATIVE AND USEFUL

ROYAL WORCESTER



The ARISTOCRAT of ENGLISH CHINA

JOHN MADDOCK & SONS



ROYAL VITREOUS

THE SALESMAN ART SERVICE

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BRISTOL

ANTIQUES *and* REPRODUCTIONS

FOR THE TRADE



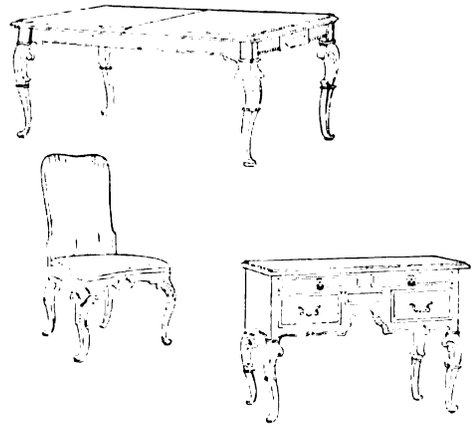
INSPIRED by the original blue glass burl walnut cabinet, as illustrated, the Bristol Company has designed the classic Marlborough Group for the dining room—a group unfailingly true to the spirit of the period it represents. Its craftsmanship, as careful in details as in general contours, is such as Queen Anne cabinetmakers might well have been proud of.

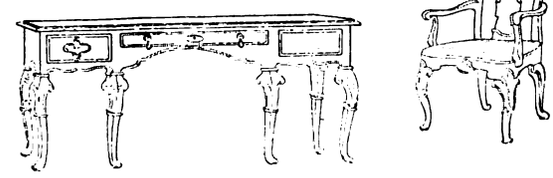
The Marlborough is only one of a number of similar combinations, planned according to the Bristol policy of adopting authentic period models to accord with the needs of the modern home. A visit to the Bristol galleries at this time will be of special interest to the trade.

The
BRISTOL
ANTIQUES IMPORTING
COMPANY

Showroom: 154 East 55th Street
NEW YORK

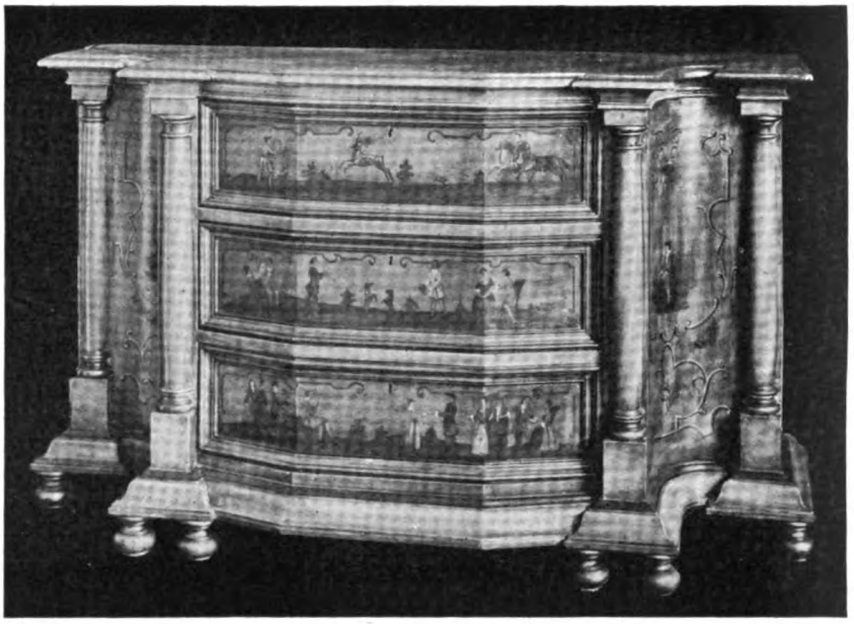
Factory and Warehouse:
340-342 East 38th Street





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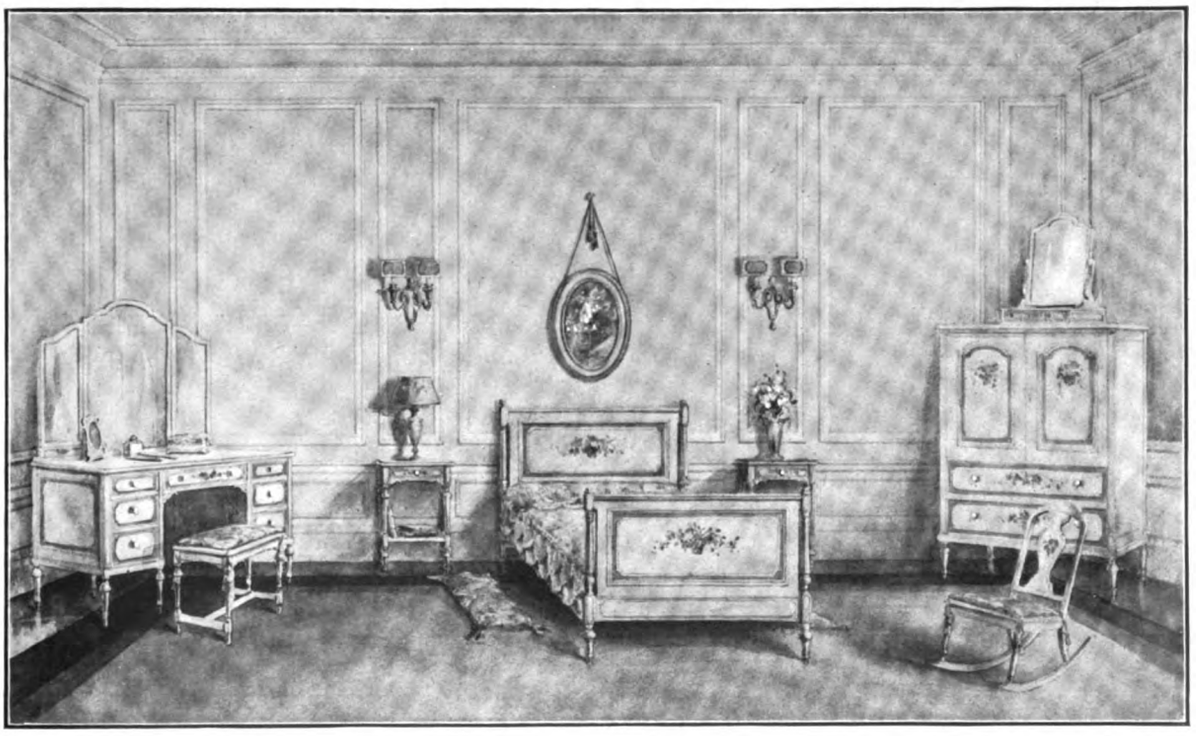
Exceptional Furniture
Possessing the Charm
of the Old Masters



Illustrated: Venetian Commode

B. D. MONTAGUE COMPANY

Manufacturers
15-17 Harcourt Street
BOSTON MASS.



HIGH-GRADE BED ROOM AND DINING ROOM FURNITURE WITH EXCEPTIONAL FINISHES OF PARTICULAR INTEREST TO DECORATORS.

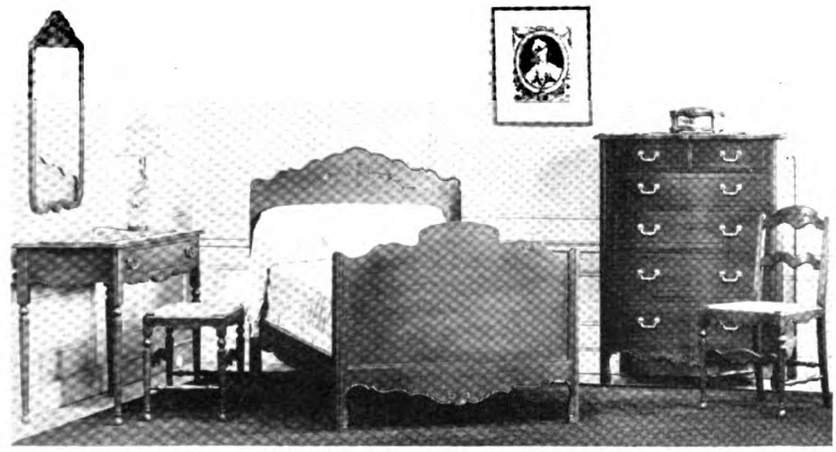
DECORATOR'S FURNITURE CO., Inc.

Manufacturers
48-50 East 59th St., New York City
Telephone Plaza 6489

FURNITURE THAT BECOMES A PART OF AND ENHANCES THE DECORATIVE SCHEME OF THE ROOM FOR WHICH IT IS FINISHED.

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FRENCH
Hand Made Furniture



From the simple furniture of the better farm or manor houses of Provence and Gascony comes the inspiration for our Gascon suite, illustrated. This provincial type retains the elegance of line found in the French court furniture of the Louis XV and XVI period, but is less ornate. The style is admirably adapted to present-day needs. The wood is walnut, mellowed to a beautiful, warm brown.

FRENCH TRADE MARK MINNEAPOLIS

Branded underneath every piece, this mark is a guaranty of quality

OUR dealers tell us French hand made furniture has so much individuality and distinction that, once introduced in a home, it starts the replacement of other pieces. The additional business created by such a line could not be obtained with furniture fashioned under ordinary standards.

WM. A. FRENCH FURNITURE COMPANY

219 FIFTH STREET N. E. MINNEAPOLIS, MINN.

New York Salesrooms in Cameron Building, Madison Avenue and 34th Street

Digitized by Google

The Charm of Reed Furniture

as exemplified by a new

Sons-Cunningham Design

There's an atmosphere of refinement and quiet elegance about Sons-Cunningham designs that is impressive and distinctive and makes for good merchandising.

Designed by Craftsmen who are originators. Color work by artists who know.



No. 6700 Chaise-Longue
A selection from a six-piece suite

Sons-Cunningham Reed & Rattan Company

Established 1886
157 EAST 32ND STREET, NEW YORK CITY



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ALBERT C. ROUSSEL

369 Lexington Ave., New York

We have on exhibition an interesting stock of Garden and Interior Marbles, Antiques and Reproductions. French and Italian Mantels.

Photos sent upon request

IMPORTATION ORDERS SOLICITED



DANERSK EARLY AMERICAN FURNITURE

INTERIOR decorators, professional students of what is worthy of special consideration from the point of artistry, construction and design, are selling IDEAS not things—knowledge and understanding.

There is no need of calling to your attention the charm of Early American pieces finished in the mellow amber tones of old maple and pine, or of the value of sentiment and tradition in the old-time flush construction, pegged joints and authentic turnings in a Butterfly Table or an old-time Hadley Chest. Our mission is to show you that we know how to do these things. The results of our long research should bring quick returns to you. Purchase from the maker!

Send for Early American Brochure B-2

ERSKINE-DANFORTH CORPORATION

2 W. 47th St., New York — 315 North Michigan Ave., Chicago



The above illustration is of one of our pieces now on display at the Annual Exhibition in the Metropolitan Museum of Art. The inspiration for this fine example of the French Renaissance was derived from the famous Altman collection.

SOMMA SHOPS, Inc.

Factory:
318 East 75th St., New York

Showrooms:
216 East 42nd St., New York

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Every Schlesinger product is *a superbly beautiful creation*



No. 1322 Occasional Table in Walnut, a characteristic "Schlesinger Product"

We have completed our new line of Furniture and Lamps for this season, and are confidently awaiting your opinion of its merits, with a faith born of honest effort.

The exquisite beauty of design and charm of finish of our new bedroom suites are noteworthy. Some are painted and decorated in delicate colors, others are shown in finely matched walnut and satinwood. The new walnut dining room suites reflect the dignity and refinement of their period.

The designs of the new cabinets, desks, consoles and end tables were suggested by classical examples of furniture of Old.

We have perfected and are applying a patented new device on our Bridge Lamps, whereby the arm can be raised or lowered to any desired height, without the necessity of pulling the cord at the base of the lamp. We feel that by this improvement, we have overcome the only objectionable feature of this desirable type of lamp.

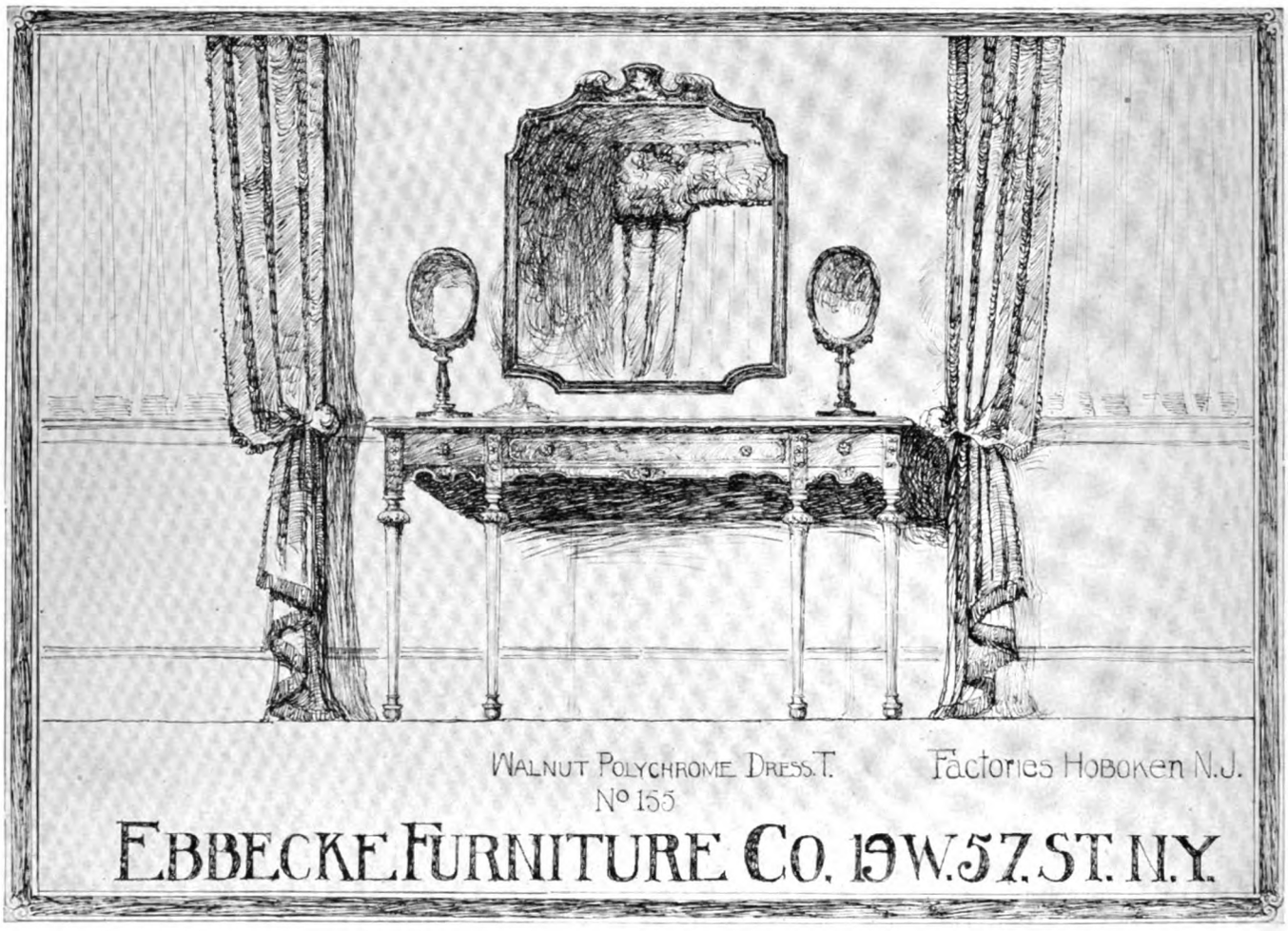
The complete line is now displayed at our showrooms, and will be shown by our representatives on the road this month.

M. SCHLESINGER, Inc.

MANUFACTURERS OF FURNITURE AND LAMPS

251-253 West 34th Street, New York

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The Mr. and Mrs. Frank G. Logan Medal, Awarded the Edgewater Tapestry Looms by the Art Institute of Chicago, 1921.

DESIGNERS and WEAVERS
of
HAND-WOVEN TAPESTRIES
and
NEEDLEPOINT

Not "Domestic" but "Made in America"

ANTIQUE TAPESTRIES RESTORED

EDGEWATER TAPESTRY LOOMS
15 EAST FORTIETH STREET
NEW YORK

LORENTZ KLEISER, President

Trade-mark

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INVERMERE CABINET

Reproductions of rare examples of Early Italian, French, Spanish and English Schools

The Mahon Company

MAKERS of EXCEPTIONAL FURNITURE

SHOPS at 441 East 53rd Street NEW YORK CITY

Manufacturers of

Artistic and Exclusive Furniture

We invite your personal inspection of the very interesting exhibit at our showrooms which includes dining room and bed room furniture, hall cabinets and living room pieces.

We also execute special order work



HENRY FULDNER & SONS, Inc.

Established 1874

Factory and Showrooms:
404 East 14th St.
405 East 13th St.
New York

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KENSINGTON FURNITURE

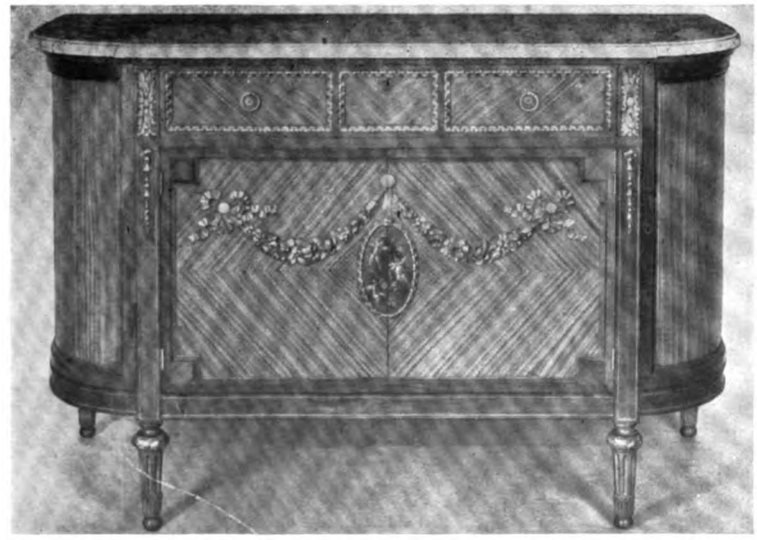


One of the Kensington pieces now on exhibition at the Metropolitan Museum

Wholesale Showroom:
14 to 18
East 32nd Street
7th Floor

KENSINGTON COMPANY
MANUFACTURERS AND IMPORTERS
FINE FURNITURE ART OBJECTS
NEW YORK

Shops:
79th Street and
East End Ave.



ANTIQUES REPRODUCTIONS OBJETS D'ART

HARRY S. PACK HERBERT S. CLIFTON
SALES MANAGERS

AUG. CASIRAGHI INC.

SHOWROOM:
119 WEST 40TH STREET, NEW YORK

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Palmer & Embury
M'F'G.CO.
119 WEST FORTIETH STREET NEW YORK

FURNITURE
EXCLUSIVE FABRICS ANTIQUE TAPESTRY PANELS
MOROCCOS



A selection from our No. 330 Dining Room Suite, made in Walnut

Slack, Rassnick & Co.
Designers and Makers
of
Fine Furniture

SR

Factory and Showrooms:
422-430 East 53rd Street
New York

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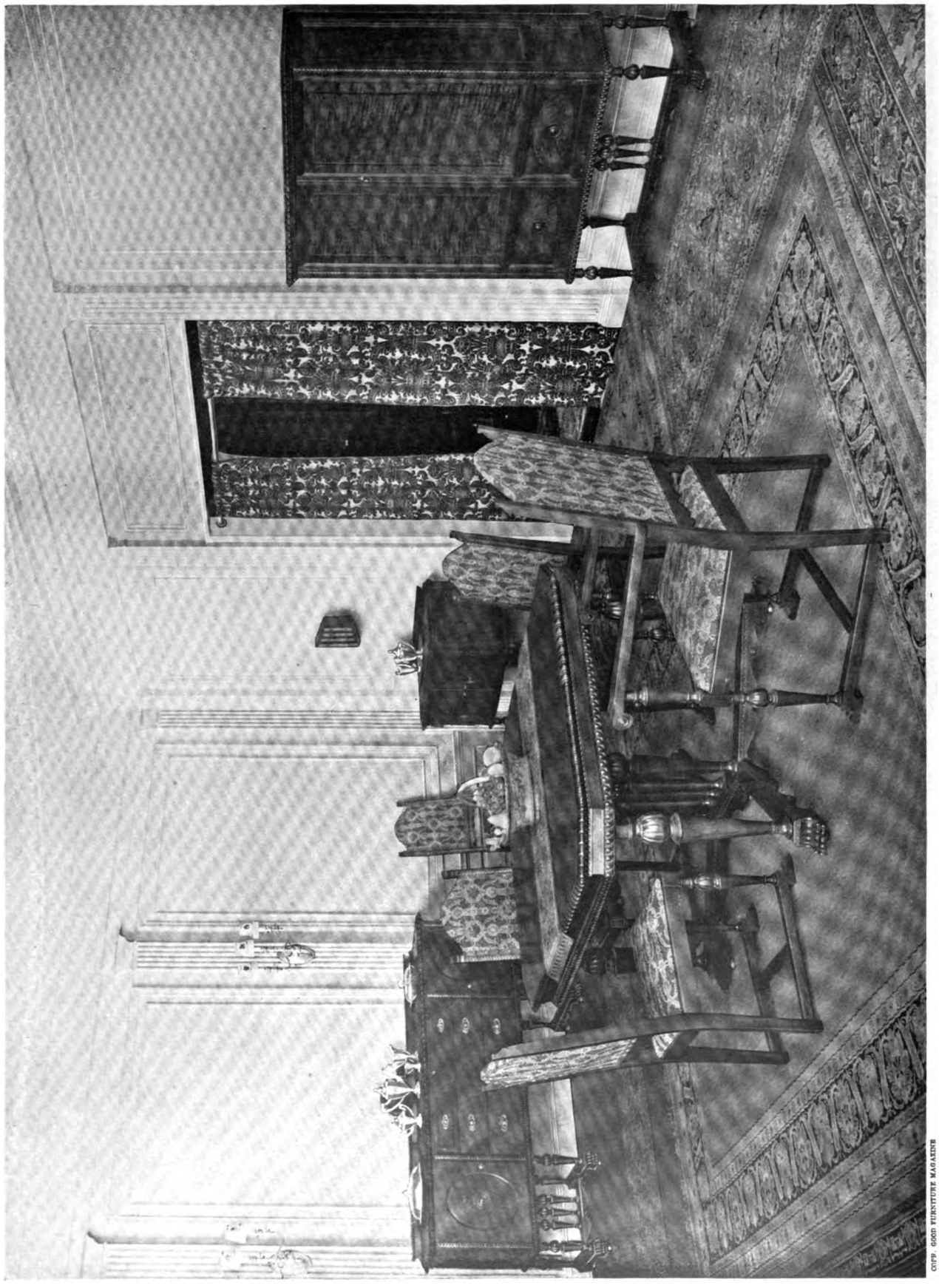


PLATE 332

FIFTEENTH CENTURY ITALIAN FURNITURE SPLENDIDLY REPRODUCED FOR MODERN REQUIREMENTS

Suite No. 471 made by
BATESVILLE CABINET CO.
Batesville, Indiana

Digitized by Google

STRONG CHARACTER IN FURNITURE AND ARCHITECTURE DISTINGUISHES THIS DINING ROOM

THE fact that a suite of furniture is a reproduction of some "period" style, does not necessarily mean that a complete suite of furniture made during that period has been used as a model. If that were the case there would be little opportunity for a manufacturer to express ingenuity and mechanical proficiency in present-day work, for all "period" suites of the same style would look alike. In some instances, a piece of furniture is duplicated to the smallest detail, but the general plan of period reproduction is to produce furniture meeting modern requirements, based on the motifs and proportions characteristic of a definite period in furniture design.

The furniture in this room, then, is in the Italian Renaissance style of the fifteenth century and is noteworthy for its faithfulness to type and general excellence. A dining room suite with a good silver cabinet is seldom found, a fact which makes this example most interesting and desirable.

Furniture so well designed and constructed as this suite could well grace the finest of homes, but for the simple reason that the cost is determined by quantity output and not by quality of product, it is more likely to be found in the average dining room.

The remarkably well made rugs and rich draperies are in fine harmony with the furniture.











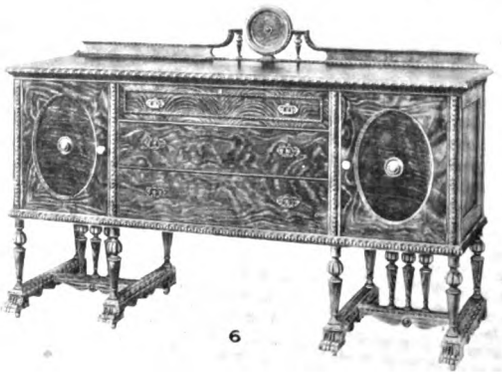




PLATE 332

SPECIFICATIONS OF FURNITURE

1. EXTENSION TABLE—top, 45 x 60.
2. SERVER—top, 20 x 42.
3. ARM CHAIR—
4. SILVER CABINET—H 67, W 45, D 17
5. SIDE CHAIR—
6. SIDEBOARD—top, 72 x 24.
7. CHINA CABINET—H 67, W 44, D 16.

ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED DINING ROOM

Suite No. 471 made by
BATESVILLE CABINET CO.
Batesville, Indiana

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BERKEY & GAY *Furniture*



A Dining Room Suite In American Woods

In the selection of woods for Berkey & Gay Furniture, each must stand forth frankly for its structural fitness as well as its true beauty.

This is well exemplified in "The Sevilla." Sturdiness is evident in these native woods; and a delightful color effect results from the joining of the richly figured walnut surface with the dark hues of elm burl and the high-lighted glow of the gumwood turnings.

Such furniture is genuinely friendly to the touch and to the eye. It well typifies Berkey & Gay's ideal of producing furniture of distinction that may be enjoyed by American homes at moderate cost.

Foremost furniture stores are showing "The Sevilla" during February.

Our Brochures, describing "The Sevilla" and other Berkey & Gay Furniture, together with name of nearest dealer, sent on request.

BERKEY & GAY FURNITURE COMPANY
440 Monroe Avenue Grand Rapids, Michigan



This shopmark is inset in every Berkey & Gay production. It is the customer's protection when buying and his pride ever after.

Values Like This Make Sales in 1922

That value is to be the basis of merchandising for the coming year has been increasingly evident for some months past. Not cheapness, but *dependable quality, fairly priced,* will win and hold the public patronage.

Such offerings as the suite featured in our February national magazine advertisement have a prominent place in our 1922 line. How quickly the retail trade recognized their outstanding value is shown by the tremendous success of our January Market Exhibit.

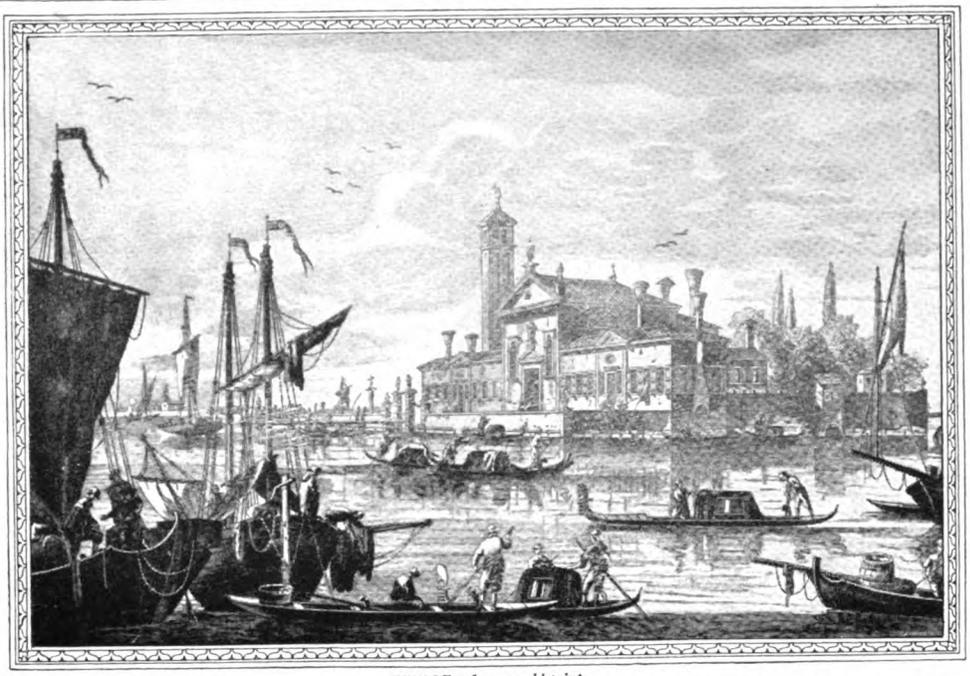
Each month throughout the year, Berkey & Gay advertising will be at work for you to increase the salability of our productions and to quicken turnover.

This shopmark is inset in every Berkey & Gay production. It is the customer's protection when buying and his pride ever after.

BERKEY & GAY FURNITURE CO.
456 Monroe Avenue
GRAND RAPIDS, MICHIGAN

At the left is a reproduction of our half-page advertisement in the February Ladies' Home Journal. An equally striking value for the bed room will be featured in March. Watch for it!

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VENICE—*from an old print*

TITIAN AND THE REVOLUTION OF COLOUR

THE revolutionary tendency of Titian, the Venetian painter who "cared supremely for light and colour and atmosphere", brought into existence during the fifteenth century a remarkable school of colourists. They seized upon the new process of oils, said to have been brought them from Flanders, and made it their own; using colour not only as a decorative vesture, but as the very body and soul of the painting. It is scarcely possible to go further than they did in this direction without arriving at modern impressionism.

Climate exercised a vast influence by giving its peculiar character to Venetian art, and certainly it is not surprising that Titian, viewing from his home the languorous lagoons and the white-topped Alps, flooded his canvases with colour. His work "lives supremely rich and glowing—full of romantic and poetic feeling"; his subjects "love and music, nature and life."

Titian retained his position as acknowledged head of the school until the end of his ninety-nine years. But such stimulating influence could not die, and the use of colour as an instrument of expression distinguished Rubens—of a later day—as the Flemish Titian. This painter heightened the effects of his figures by the colourful accessories with which he surrounded them—"the magnificence of lustrous silks, embroidered simars, golden brocades, modern and antique draperies . . . an inexhaustible accumulation of arms, standards, colonnades, Venetian stairways, temples, canopies, ships, animals, and every novel and surprising scenery, as if outside ordinary nature, he possessed the key of a thousand times richer nature, whereon his magician's hand might draw forever."

In these works the poignant sense of beauty, the fugitive mood, is caught and held forever. So full a source of inspiration could but give rise to a freer use of colour in decorative art to come—as there is apparent today in the Decorative and Upholstery Silks of Cheney Brothers an evidence of the jewel-like touch of the Venetians.

CHENEY BROTHERS

4th Avenue at 18th Street, New York

CHENEY SILKS

© 1921, Cheney Brothers

Keeler

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1847 ROGERS BROS.

SILVERPLATE

Anniversary celebrations, or gift occasions of any kind, call for silverplate. It can be given year after year, each gift-piece increasing the value of that given on previous anniversaries. Whenever you see the date, 1847, you will think of the silverplate which this year celebrates its Seventy-fifth Anniversary. Remember, 1847 Rogers Bros.—and the Ambassador Pattern shown above.

Illustrations of other patterns gladly sent on request to International Silver Co., Meriden, Conn.

INTERNATIONAL SILVER CO.

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MAR 1 4 1922

Architectural Library

GOOD FURNITURE Magazine of Furnishing & Decoration



March 1922

A BUSINESS PUBLICATION OF HIGH STANDARDS AND ENDURING WORTH

The DEAN-HICKS COMPANY, PUBLISHERS
NEW YORK GRAND RAPIDS, MICHIGAN CHICAGO

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Modern Furniture

This page and pages 120 and 121 at the back of this issue are special features this month.

On this page we show the sideboard of a splendid new suite, and at the back of the magazine the complete suite is shown in a charming modern dining room.

Dealers will gain new customers with this delightful pattern.

GRAND RAPIDS FURNITURE COMPANY

GRAND RAPIDS, MICHIGAN

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Suite No. 629

Worthy of America's Fine Dining Rooms

This is one of our new suites shown in January. Its quiet elegance and inherent richness accord, we believe, with the growing preference for worthier household appointments.

The influence of the classic Louis Seize is visible in the delicate carved details, in the tapering legs, the bowed ends of the cabinets, and the oval chair backs. The group is all mahogany, with lovely burl panels. The finish is our Claremont Mahogany, a deep tobacco brown that acquires increasing warmth and beauty with the passing years.

This suite was highly favored by our buyers, whose ideals of craftsmanship coincide with ours, and who value not lightly their exclusive Grand Rapids Chair franchise.

GRAND RAPIDS CHAIR COMPANY
GRAND RAPIDS, MICHIGAN

Makers of Dining Room, Living Room and Hall Furniture

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THE broadening requirements of the present decade are well reflected in the wide scope of the Phœnix Line.

Ranging from dainty bed room and dining room suites moderately priced, to massive, costly productions.

PHŒNIX FURNITURE COMPANY

MANUFACTURERS

GRAND RAPIDS, MICHIGAN.

Bed Room and Dining Room Furniture in Period Styles

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No. A-433¼
ITALIAN ARM CHAIR
FLORENTINE CINQUE CENTO

CENTVRY FVRNITVRE COMPANY
GRAND RAPIDS, MICH.

Representatives:

Craig McClure A. T. Kingsbury W. A. Nicholson, Jr.

CENTVRY

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Michigan Chairs



Michigan Chair designs are based on authentic period motifs, but they also embody improvements and perfections possible only through modern methods.

Every Michigan chair is an example of beauty in chair design and perfection in workmanship.

MICHIGAN CHAIR COMPANY

Grand Rapids, Michigan

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THE appointments of the most luxurious room are enhanced in beauty by Widdicomb Period Bed Room Suites, with their faithful adherence to the particular period design used and their added touches of rare charm which are exclusively Widdicomb.

People of taste and refinement naturally accept the merchant handling Widdicomb Furniture as a leader in his line.

The Widdicomb Furniture Co

TRADE MARK REGISTERED IN U.S. PATENT OFFICE

Established 1865

GRAND RAPIDS, MICHIGAN

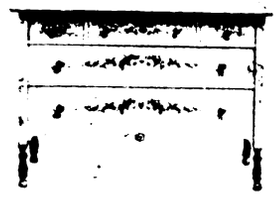
Fine Furniture Designers

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Furniture for the

NEW AMERICAN HOME





For the Guest Room



For the Girl's Bed Room



For the Boy's Room

The Pilgrim Fathers produced Furniture suitable for the FIRST American Homes. Stickley Bros. Company are producing NEW COLONIAL Furniture for the Modern American Home.

The attention of dealers, who are perplexed concerning the trend of present-day consumer demand, is called to Stickley Bros. plan for furnishing the entire modern home,—an elastic plan of furniture manufacture meeting every modern requirement.

By means of a definite selection of pieces and the choice of a suitable color scheme it is possible to correctly furnish any room in the home.

The illustrations show different bed room effects in the "Quaint American" pattern, obtained by different finishes and decorations. For instance, for the

GUEST ROOM, "Quaint American" pattern with elaborate Japanese decorations.

GIRL'S BED ROOM, Selection of "Quaint American" pieces in delicate colors and floral decorations.

BOY'S ROOM, in Old Walnut with Javan paneled effects.

YOUR OWN ROOM, in Old Mahogany, with shaded American colors.

Write for Booklet "F" showing the solution of modern problems for living room, dining room, sun room, breakfast room and apartment rooms. Both plain finishes and colors are in antique effect.

Stickley Bros. Company

"Quaint American" Furniture

Grand Rapids, Mich.

There is a group of Stickley Furniture for a room in every home

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JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.

THE CHARACTER LINE
OF GRAND RAPIDS

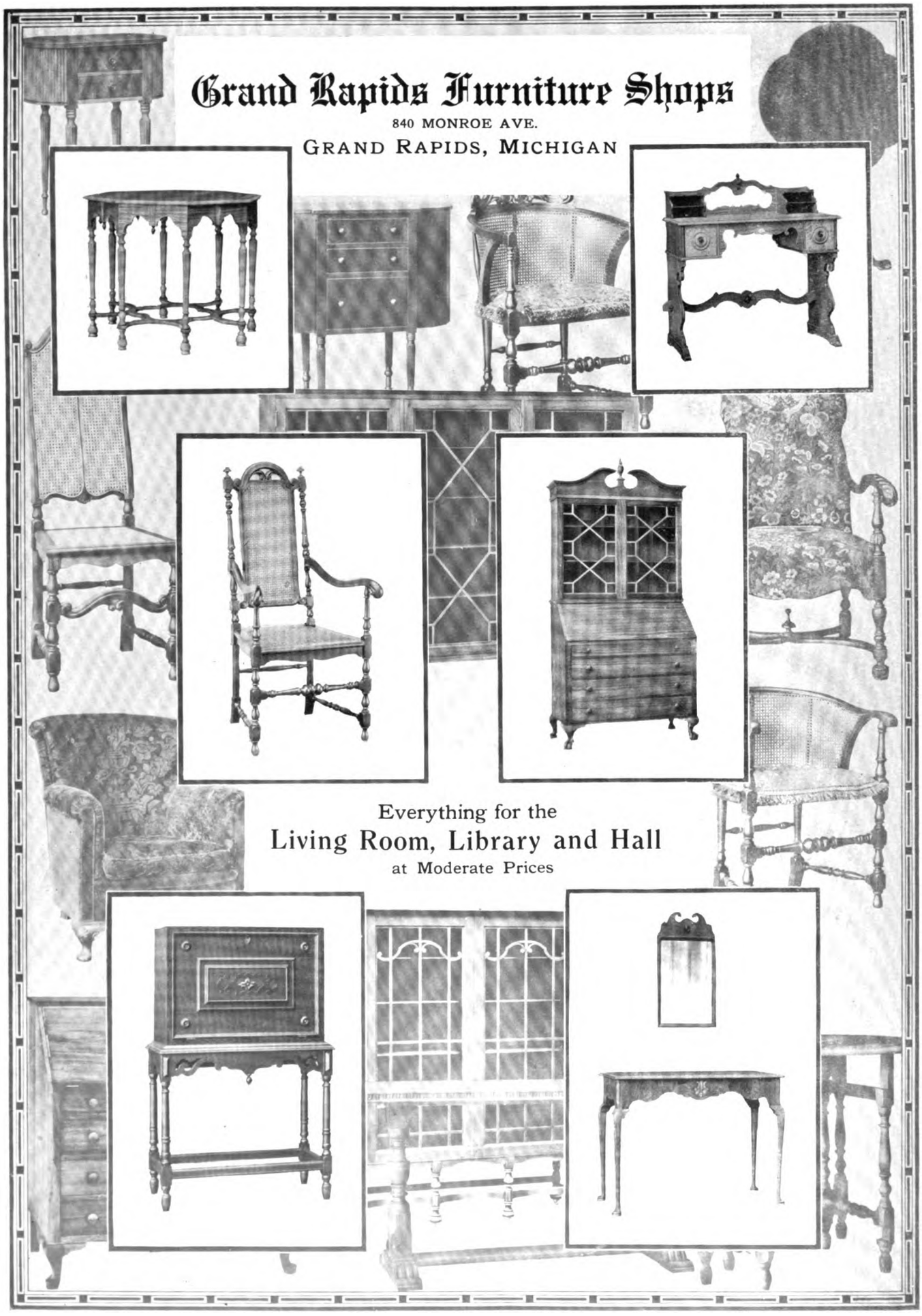
JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.



DESIGNED BY T. Stanley

MEDIVM PRICED HAND-MADE
DINING-ROOM & BED-ROOM FVRNITVRE
FOR THE CVLTVRED TRADE
JOHNSON FVRNITVRE COMPANY
GRAND RAPIDS, MICHIGAN

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The Luce Furniture Company

Grand Rapids, Michigan

The Largest Manufacturers in the World of Bed Room and Dining Room Furniture Exclusively

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Individualism ~ in Good Furniture

Good Furniture Characteristics

The attributes of good furniture that please customers most are beauty, comfort and durability. The Elgin A. Simonds Company has been successful in approaching perfection in these three qualities.

Every chair is carefully designed to permit you to sit easily and comfortably.

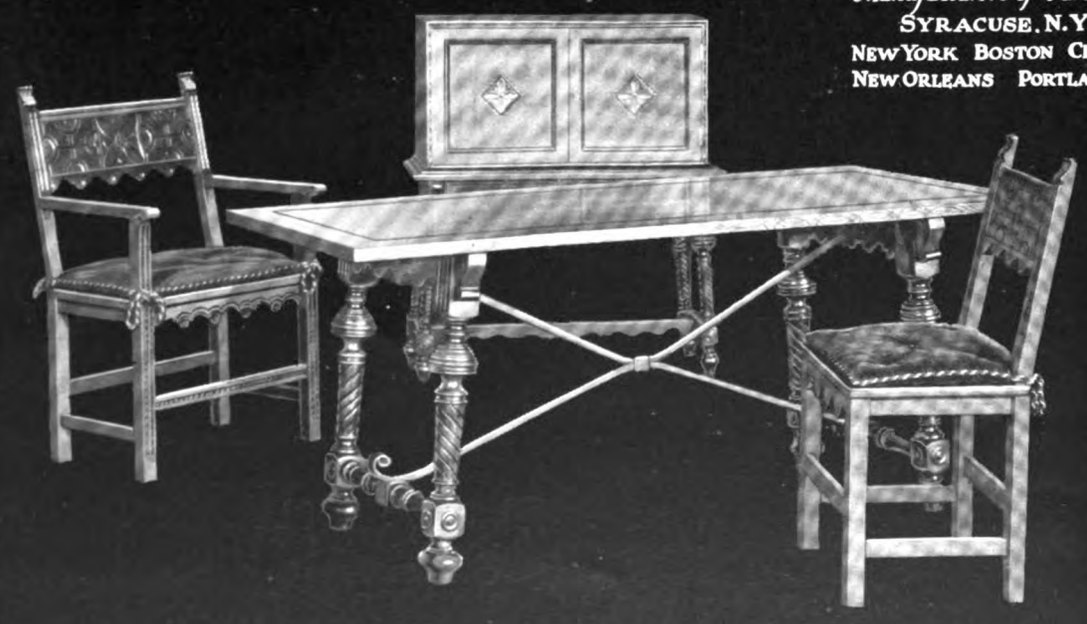
The graceful proportions and refined details give a pleasing beauty that makes any room attractive.

Strong and skillful construction makes Elgin A. Simonds Company Furniture endure for a remarkably long time.

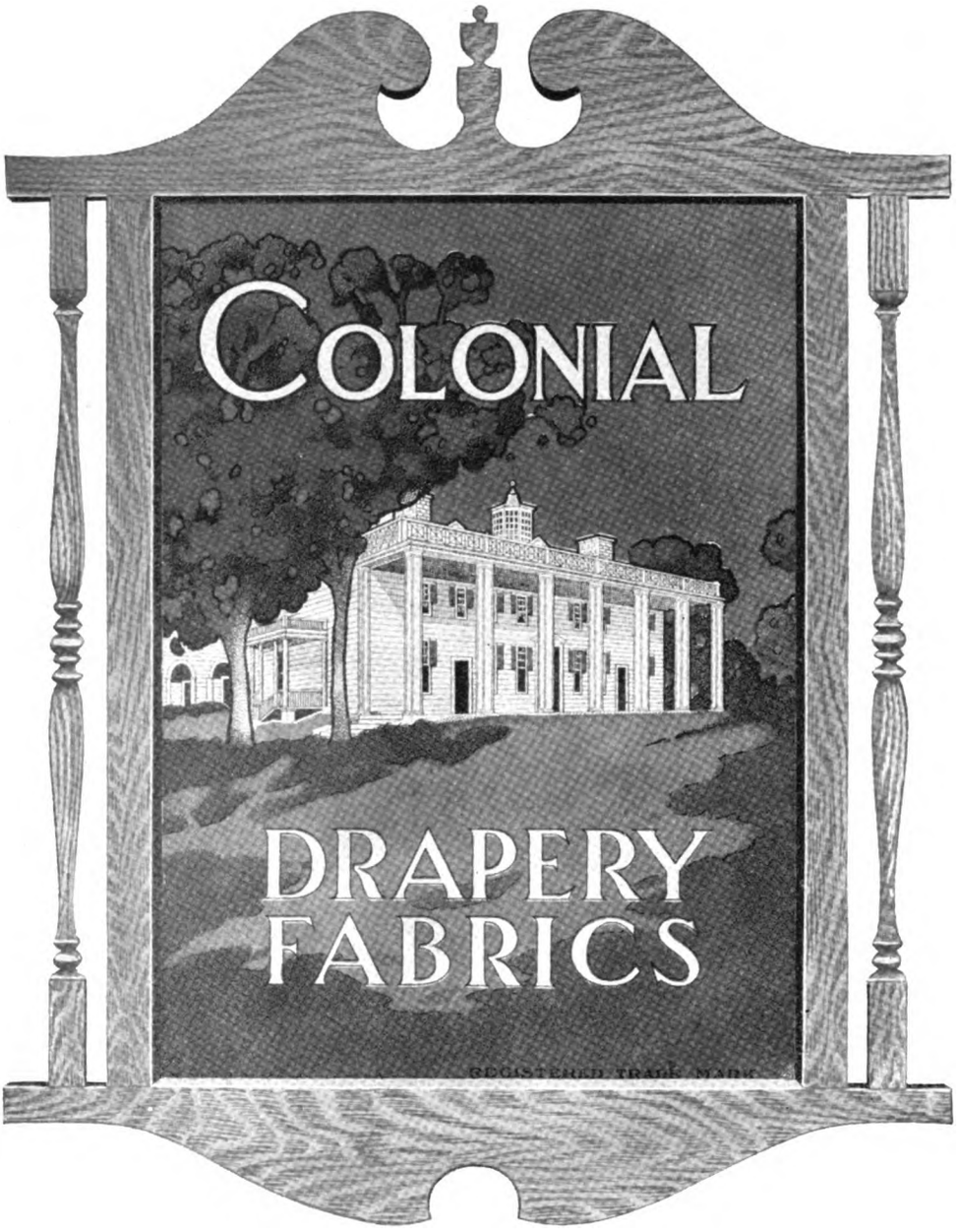
Be sure that your stock includes the latest and most successful models.

The Elgin A Simonds Company Furniture Syracuse NY

The Elgin A. Simonds Company
Manufacturers of Furniture
SYRACUSE, N.Y.
NEW YORK BOSTON CHICAGO
NEW ORLEANS PORTLAND ORE.



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The standard of excellence in
American printed and dyed fabrics for decorative purposes.

MARSHALL FIELD & COMPANY

Producers and Sole Distributers

CHICAGO
Adams, Quincy, Franklin and Wells Sts.

NEW YORK
Broadway and 24th Street

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FURNITURE OF QUALITY, ATTRACTIVE AND REFINED, FOR DINING ROOM AND LIVING ROOM



LIFE TIME FURNITURE

THERE is one important reason why LIFE-TIME FURNITURE continues to be in great demand, and that is because Lifetime Furniture is designed in accordance with home requirements.

In other words, consumers find in Lifetime Furniture just the patterns necessary to meet modern conditions and desires.

Grand Rapids Bookcase & Chair Co.

HASTINGS, MICHIGAN

New York Office: 152 West 42nd St., Room 706
Chicago Office: - - 811 S. Wabash Ave.
Grand Rapids Office: - - Blodgett Bldg.

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The BURCH Line
Upholstery Fabrics
A. F. BURCH COMPANY Grand Rapids, Mich.



SHELBURNE MOHAIR

A novel design in Block Mohair, supplied in a variety of Distinctive Colorings.

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Habit . . . or Good Judgment?

Why do we go to the same theatre, the same restaurant, the same store over and over again?

Simply because we *find there the things we want.*

That's why manufacturers in Syracuse, in San Francisco and upholsterers and decorators from hundreds of towns in between have been buying their drapery and upholstery hardware and supplies here for years—they can depend on *getting what they want.*

Our 1922 Catalog of cabinet and drapery hardware is now being prepared. When it is ready we will be glad to send a copy to manufacturers, dealers, upholsterers and decorators who are interested.

We will be glad, too, to submit samples of upholstery and drapery fabrics—new and unusual creations in which the charm of design and richness of coloring are combined with highest quality. Our stock of the more conservative patterns is exceptionally complete and ready for the trade.

LUSSKY, WHITE & COOLIDGE, INC.

65-71 West Lake St. CHICAGO, ILL.

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Danersk
Prints and Chintzes

This portrait hangs in the Boston Museum of Fine Arts, and illustrates the type of charming Colonial Dame whose exquisite taste is still an inspiration in furnishing the choice homes of today. She was the lady of one of the most beautiful Colonial mansions of Massachusetts from which we obtained the original of a lovely glazed print for purposes of reproduction.

The Danersk Waterlily Print



IT is our purpose to be pre-eminent in the matter of choice designs on printed cottons. Many have done beautiful printing on expensive silks and linens, but important artistry on glazed and unglazed chintzes is rarely found. The requirements of practicality, thrift and the highest principles of the decorating profession demand that you familiarize yourself with these lovely creations in color.

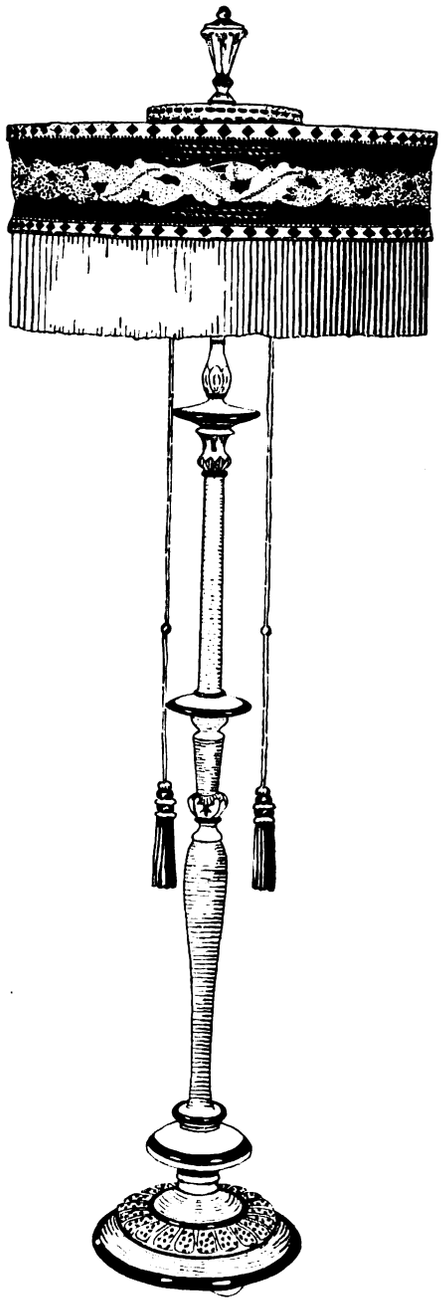
ERSKINE-DANFORTH CORPORATION

Wholesale Fabric Dept.
2 West 47th St., New York
315 No. Michigan Ave., Chicago

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No. 2185

Distinction

Without Extravagance

A prominent feature of **ALMCO** lamps is their distinctive originality, yet the range of price places them within the reach of all classes of trade.

Acknowledged as "America's Most Beautiful Lamps," and possessing superior quality in construction and equipment, the **ALMCO** line offers dealers exceptional sales opportunities.

Aggressively Advertised

The 1922 advertising program provides for consistent use of advertisements in the greatest metropolitan dailies, assuring rapid turnover all the year 'round.

Write immediately for full details of our liberal dealers' proposition including an outline of our sales and advertising plans.

THE ART LAMP MANUFACTURING COMPANY
Chicago

Wholesale Showrooms: 1435 South Wabash Avenue, Chicago
306 Fifth Avenue, at 31st Street, N. Y.

ALMCO LAMPS

Req. 17595—Ad No. 60

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PERU CHAIRS

Chippendale's Best is in the Chair



Chippendale,
in the Gothic Taste

2191



2190

Chairs of distinction that perfectly match period dining room and bed room suites of the better grades. A select assortment of odd chairs for the living room and hall. All moderately priced.

Send for catalog.

The high-water mark of Chippendale's achievement is represented in his chairs. From Holland he brought the cabriole leg. From the Orient the ball and claw motif. These he wedded to the beautiful backs of his own conception.

Today, in another century and another country, the spirit of Chippendale's art lives in Peru Chairs. True, his original designs have been modified to conform to the modern trend in home furnishing. Yet there is in them that feeling which won Chippendale recognition as the foremost of all the great furniture designers of England.

The character of Peru Chairs would lead to the belief that they are high-priced. Actually, they cost no more than many chairs of less distinction and less intrinsic worth.

Peru Chair Works

Peru, Indiana

"The End of the Search for Better Chairs"

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UPHOLSTERY FABRICS OF DISTINCTION

STROHEIM & ROMANN

INVITE YOUR INSPECTION

of their immense assortment of all grades of

DRAPERY, WALL AND UPHOLSTERY FABRICS

Including furniture coverings, wall coverings and curtain materials in all the latest weaves, designs and treatments, many being exclusive color combinations originated and controlled by us.

Reproductions of rare antique fabrics of the mediaeval and renaissance periods.

DECORATORS and ARCHITECTS

will find the collection replete with high-class fabrics especially adapted for public buildings, hotels, clubs, theatres, etc.

THE LEADING DISTRIBUTOR OF
GUARANTEED
"SUN FAST" and WASHABLE FABRICS

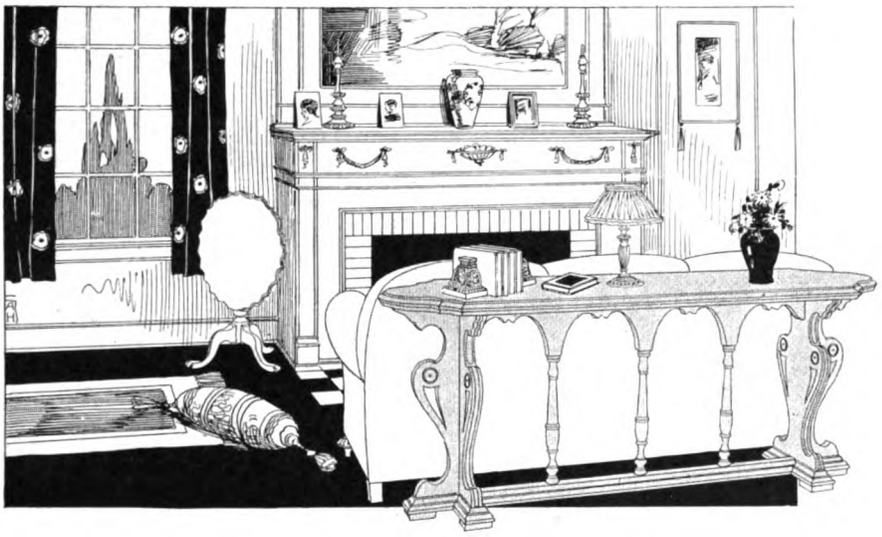
SALESROOMS

242 to 250 Fourth Avenue, New York

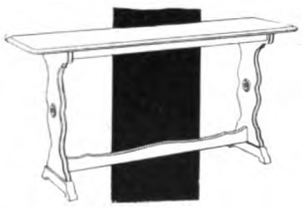
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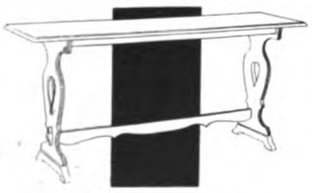
THE SYMBOL OF Imperial GRAND RAPIDS MICH. BETTER VALUES



From Tuscany came the inspiration for the Italian davenport table above, No. 2188. The distinctive type of slab end, and the colonnade effect, impart character to the piece. By the window is a Chippendale tilting top table with pie crust edge, No. 778.



No. 2186 Davenport Table, the charm of which lies in the simplicity of its architectural design.



No. 2187, a severely simple Italian type with characteristic slab end.

Italian Davenport Tables

Three of a notable group of Italian tables by Imperial are sketched on this page. Many of the Imperial designs are from sketches made by our designer of famous old antiques in Italian and other continental collections. The lines, the details, and the spirit of the Renaissance age are admirably preserved in tables suitable for the modern home. From the severely simple types shown at the left, the tables range to ornate designs enriched by a wealth of detail, by striking wood combinations and polychrome effects.

IMPERIAL FURNITURE COMPANY
GRAND RAPIDS, MICHIGAN

Makers of Davenport Tables, Library Tables, Breakfast Sets, Gateleg Tables, Tea Wagons, Consoles and Mirrors, Sewing Tables, Desks, Occasional Tables, Ferneries, and Odd Pieces

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GOOD FURNITURE

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Furniture of Distinction

The growing appreciation by the trade of the greatly increased demand for truly exquisite furniture is demonstrated in the ever increasing success of the Royal Line.

ROYAL FURNITURE

Made by

ROBERT W. IRWIN COMPANY

GRAND RAPIDS, MICHIGAN

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We Offer Our Services to the Trade

HOME Furnishings Retailers spend a number of millions of dollars yearly for newspaper advertising.

They could spend this huge sum more profitably if newspapers offered their readers practical suggestions in home betterment.

The newspapers realize the situation but the subject of home betterment is so highly specialistic that they cannot adequately handle it without help from the trade.

The cooperation of manufacturers and retailers is needed to present the better homes message to the public, in an inspirational yet easily understood and readily applied form.

Good Furniture Magazine, being the clearing house of the home furnishings trade, offers its cooperation to enable the newspapers of the country to carry the better homes message to the public, that the millions spent yearly for home furnishings advertising in newspapers, may yield more abundantly to the trade.

(See Advertising Pages 36-37)

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GOOD FURNITURE MAGAZINE

Published Monthly to Promote Higher Standards

In Making and Selling Modern House Furnishings

CURRENT TOPICS

VOL. XVIII MARCH, 1922 No. 3

CURRENT TOPICS OF TRADE INTEREST

The Outlook

Business has plodded through the opening months of 1922 without exciting undue comment or giving promise of immediate boom in any one industry. Of course, there have been inventory and the income tax to be got over with, and the grand reckoning of the year is always a dispiriting proceeding.

Throughout the previous year, there was a freemason understanding among business men that with times tough and liquidation severe, they would all do well to come through with small profits. However, it is always more of a jolt to see facts set down in black and white than just to know about them. Consequently, the large number of failures in all industries reported during January and February has proved a disquieting factor in certain quarters.

Nevertheless, it is here that the real temper of business is seen and signs of a hopeful future appear. For had the large number of insolvencies and a dull January and February business proved disquieting in the extreme, the country would have proved itself thereby still in the depths of readjustment. The contrary has been the case. Business sentiment has held up well, firms have forged ahead with their year's plans and now with the resumption of activities in agricultural communities not far distant, there is prospect of more definite and immediate betterment in all lines of business.

Nor is this optimism talk pure vaporizing. It must be conceded that there is a shortage of goods to supply demands, not in one particular line but in many. This shortage must be met before long.

And there is another condition of fundamental importance for business recovery; namely, the stabilization of prices. During the past six months, prices have remained relatively stable. The buying public is gradually coming to realize that the big vertical drop in prices is over. There will probably be further gradual recessions as business is done on a more economical basis, but on most commodities, it is expected that these movements will be spread over a relatively long period of time.

Several national problems have proved unsettling forces, such as the delayed tariff, the railroad situation, and the proposed soldiers' bonus bill, but special efforts have of late been made by business men as well as congressmen to meet these issues.

On the whole, there has been continued improvement in fundamental conditions and a spirit of optimism prevails in practically every industry that augurs well for the future.

The home furnishing and allied industries measure up exceedingly well in comparison with other lines, and as the building season advances, retailers expect to carry on a business of volume, for which they have been preparing in past months through advertising and other confidence building programs.

Breaking Building Records

Building contracts awarded in the twenty-seven northeastern states totaled $166,320,000 in January. This represented a seasonal drop of 16 per cent from December, but it is next to the largest January figure ever recorded and well above what might be expected at this time of the year. Of the contracts awarded, the great percentage were for residential buildings.

Reports on lumber production so far available indicate an increase over December and a very large increase over a year ago. Prices of building and building material have remained rela-

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tively stationary. Building material producers and wholesalers have the capacity to meet a fairly large spring demand, and are generally prepared to do so, as the need for new construction has been well advertised.

The above information issued by the Department of Commerce reflects building sentiment the country over. More stable prices, more building ventures, more pressing demand for new homes make a construction program of large proportion assured for 1922. Residential building has continued through the usually dull winter season, forced by the impelling need of more houses and apartments. Within the next two months, very definite assurance is expected through the letting of contracts, both for construction of new and the reconstruction of old houses.

For Better Market Facilities

The increasing power of the semi-annual furniture markets—coupling the retailer's need for making a periodic business-like survey of representative goods, with the manufacturer's need for appearing at the great conclave if he is to maintain a hold on his retail customers—is bringing about better accommodations for both during the market seasons.

Chicago faces a shortage of exhibition space, Grand Rapids lacks adequate hotel accommodations. Within the last month, the two cities have taken noteworthy steps to meet their respective needs.

Chicago furniture interests announce plans for a $5,000,000 project involving the erection of a sixteen-story exhibition building, 400 feet by 200 feet, to be erected on the block bounded by Erie and Huron Street and McClurg Court. This location places it in the center of the new business and hotel district, just out of the loop, and close to the lake. The floor area of this building will be 1,500,000 square feet, equal to the combined space of all other furniture exhibit buildings in Chicago.

Entry will be on Erie Street through a spacious lobby. A marble floored corridor will run lengthwise of each floor, and exhibition spaces will be 100 feet deep, fronting on the corridors. Fireproof partitions will separate exhibits and the aisle exposures will be typical plate glass store fronts with locked doors.

The idea of broader service has crystallized in the form of a Furniture Club, for the comfort and convenience of buyers and salesmen. Club rooms will occupy one-half of the top floor and will include a lounge, library, smoking room, check room; billiard and card rooms, café, cafeteria, private dining and consultation rooms, and wash rooms with showers—every convenience offered by a modern club with the exception of sleeping quarters.

The Club will be open every day of the year except Sundays and holidays, and meals will be served. Café and cafeteria thrown together will seat 1,000 and the kitchen will be adequate to handle banquets of this size.

There will be three convention halls, one seating 900 people and two seating 300 each. The three may be thrown together, giving a maximum capacity of 1,600.

Meanwhile, Grand Rapids is planning immediate relief for its hotel shortage by the construction of two new buildings—the Hotel Rowe, previously announced, which will have 300 rooms ready for occupancy by the next January market; and a new Morton House, elaborate plans for which are not yet ready for publication.

Retailers Association Moves Head Office

Executive offices of the Retail Furniture Association of the United States have been transferred to Detroit, Mich., with the election of Walter I. Owen, president of the organization, and office space obtained in the Detroit Board of Commerce Building, Lafayette and Wayne Streets. This will meet the demand for a centralized executive office and here will be combined the work formerly done by ex-President J. L. Young of Cleveland, O., Chairman of the Executive Committee; J. A. Gilmore, Charlotteville, Va., and other officers. The firm of Adkin & Nesbit, Washington, D. C., has been retained as legal counsel, but all correspondence with the Association should be directed to the Detroit office.

Up to the present, the work of the Retail Furniture Association has been carried on entirely by the various executive officers, in addition to their own retail business. The work of national organization as well as the membership has grown to such an extent that it is now deemed imperative to employ a man to devote his entire time to the work.

For this work, Wm. B. Wreford of Detroit, was elected secretary at the recent convention. Mr. Wreford has been active in Association work for the past twelve years, has served as Secretary of the Board of Commerce, Secretary of the Detroit Brick Manufacturers' Association, as an organizer of the National Brick manufacturers' Association, and during the war, headed the organization of important Government activities.

Unsettled opinion regarding the Soldiers' Bonus Bill and the best way to meet the issue, should

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Congress be determined to hustle it through, has caused varied comment in business circles. If the bonus is to take the form of a cash award, it has been suggested that the money might be raised by the sales or manufacturers' tax plan, or a tax on specific commodities and for special services. In response, the makers and dealers of these commodities are loud in protest, holding that such legislation would be discriminatory.

Soldiers' Bonus Bill

The Chamber of Commerce of the United States recently submitted a referendum to its members, which shows that its members, by a large majority, are opposed to a cash bonus. The vote also shows that other forms for the bonus are favored, such as land grants, home building assistance, vocational education. But with business needing its burdens lightened instead of made heavier by any form of restricting tax, it has become common opinion in recent days that all bonus legislation should be postponed for the present.

Realizing that the railroad situation is growing more insufferable daily and is in a fair way to stifle business, representatives from a number of furniture associations were summoned to conference in Washington, February 8th and 9th, to discuss with 1,400 other trade associations, what could be done about the situation from a business standpoint.

Working Toward Lower Freight Rates

This conference is one of many in recent months, and many more will follow before any settled plan is worked out to meet the situation adequately. February conferences have, however, focussed attention on several important phases of the difficulty, and as a result, Secretary of Commerce, Hoover, has made a proposal in favor of Government guarantee of railroad equipment trust certificates. Legislation to aid railroads in financing equipment to meet anticipated increases in traffic may be presented in Congress shortly.

According to Mr. Hoover, "during the past eight months, the railways have made many thousand readjustments of local rates in endeavoring to heal local distortions, but what the whole railway rate structure needs is a most systematic overhaul in the light of the new economic forces that have been brought into play. Relief should first be devoted to the lowering of freight rates on primary commodities.

"The deficiency in transportation facilities is likewise appalling, since for the past years we have had no consequential expansion of our railway transportation machine. Certain it is, that if freight rates are lowered soon, and railway earnings are to rebuild and expand adequately, they must have help from outside."

Here Mr. Hoover proposes Government guarantee of railroad trust certificates as a means of aid, and he argues the question in the following way.:

"In these circumstances it seems to me vital that the railways as our greatest industry should propose a courageous program of broad visioned betterments, and if necessary the Government should consider giving the use of its superior credit. It would not cost the taxpayer a cent for the Government to give guarantees to equipment trusts to be devoted entirely to construction and equipment. This is no proposal to take money from the taxpayer. It is a proposal to save him from paying treble the amount of his guarantee in profiteering and losses. It will render a reduction of rates earlier, for unless something is done, the improvements will have to be paid over years out of increased rates.

"We talk glibly of giving billions of credits to foreign countries, to increase our farm exports. I wish to say with all responsibility for the statement, that a billion dollars spent upon American railways will give more employment to our people, more advance to our industry, more assistance to our farmers, than twice that sum expended outside the frontiers of the United States—and there will be greater security for the investor."

At first, many viewed with dismay the Hardwood Decision of the Supreme Court, fearing that all future trade association activities were threatened thereby. The distorted interpretation of the decision, given out by the press, intimated that this was an anti-trust ruling, and that trade associations were accustomed to operate in restraint of trade in their given field. The injustice of such an allegation was so obvious and the real value of trade associations so manifest, that the Secretary of the Department of Commerce has since risen in defense of trade organizations. Efforts have even been made to settle on the range of powers to be granted such associations. Because of the varied demands of the different industries, this effort has come to no conclusion yet.

How Trade Associations Render Service

Even so, publicity, fair and unfair, has gravitated for rather than against the Trade Association, bringing it at present a better recognized standing in business than ever before. It is also conceded that its usefulness will increase as industry and commerce become more complex.

In the textile field, the Silk Association of America has rendered valuable service through the standardization and grading of raw silk imported into this country for domestic use. It conducts annual expositions to make the public familiar with the merits of silk. Its raw materials coming from abroad, it is actively interested in tariff regulations. During the great recent period of cancellations, it will be remem-

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bered the Association developed for its members a uniform form of contract.

Meanwhile, the Textile Color Card Association has undertaken the standardization and fixation of colors used by silk, textile and other lines. The various Lumber Associations have gone far in standardizing and inspecting materials.

Most opportune is the recent report of G. A. Fernley, Secretary-Treasurer of the National Wholesale Furniture Association, which attests the strength and desirability of trade organizations in the furniture field. This organization is actively assisting manufacturers in the readjustment and reduction of various items of overhead expense, so as to convey furniture to the consumer through the retailer on an attractive price basis. It is assisting in the collection of past due accounts; is enabling manufacturers to fight the cancellation evil and dishonest advertising practices; has secured and distributed valuable data covering the compensation of travelling salesmen; and is keeping members in touch with the new tax schedule of 1921, and the probable revisions affecting the industry.

Its most serious efforts are now being directed toward the improvement of furniture distribution and here it suggests a furniture jobber system as one means.

Improving Furniture Distribution

As the Association sees it, "Many manufacturers have devoted a great amount of attention to construction, design and production, and have disposed of their product in a manner which was the easiest, and on the surface, apparently the most advantageous.

"A number of manufacturers however, have given careful thought to the distribution of their product and have seen the advantage of having distributers with warehouses located in all parts of the country, thus relieving them of the necessity of selling, making small shipments at very frequent intervals, and carrying the accounts of retailers in all parts of the country.

"Other manufacturers have individually marketed their product in a manner calculated to build up the large retailer, at the same time adversely affecting the business of the small retailer.

"We wish to urge manufacturers who are considering revisions and changes in their selling policies to call upon us freely for any information concerning the work of the wholesaler in distribution. For it has been our observation that some manufacturers of furniture have indulged in extensive national advertising without having provided for adequate and proper distribution.

The Furniture Jobber

Going a step further, on this wholesale distribution argument, it is safe to say that only a small percentage of furniture dealers visit the wholesale markets. The majority still buy from salesmen who carry only photographs of the manufacturers' goods.

Cannot the distribution of furniture be economized by an extension of the wholesaler's facilities? No doubt, there are those manufacturers who will oppose such a suggestion, fearing loss of prestige for the particular markets at which their samples are offered to the retail trade every six months. However, it is recognized that the wholesaler or jobber in the textile lines performs a valuable function, without interfering with the manufacturer's market. Then, why not the furniture jobber, too?

Perhaps the question resolves itself down to this: Can the jobber make it possible for the furniture manufacturer to allow him a jobbing profit so that the retailer can still get the goods as cheaply from the jobber, as though he bought directly from the manufacturer. And will the manufacturer be as well of? Will his distribution be enhanced and turnover sufficiently quickened to take care of the jobber's profit?

The idea is worth considering. It promises quicker moving goods at a better figure, and more goods sold. But it renders the distribution system more complex.

Anent Detroit's Furniture Show

Steadily the Better Homes Movement progresses, finding outlet in many cities through Better Homes Weeks, conducted by home furnishing retailers. Indianapolis and St. Paul have just finished successful demonstrations. New Orleans plans a Furniture Fashion Show early in March; Columbus, O., the week of March 12th; and Detroit on March 7th-10th, inclusive.

The Detroit Retail Furniture Association will hold its Furniture Fashion Show at the Arcadia Auditorium. All of the furniture on exhibition will be supplied by the Detroit dealers, and the prices of each individual article as well as each room, will be quoted. No other advertising of any nature will be permitted.

As the Show will take the small-room form of display, screens are being made for this purpose, to be re-used at semi-annual shows to follow in the future.

In order to assist retailers in other cities who wish to try out the Better Homes plan, Wm. B. Wreford, Secretary of the Retail Furniture Association of the United States, is collecting complete data of the Detroit experiment, including pic-

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tures of all rooms together with dimensions and various costs, and will distribute this information to local and sectional retail furniture associations.

As the majority of Furniture Shows have been conducted on a free admission basis, it will be interesting to see how Detroit retailers come out in charging a fee of thirty-five cents. Of course, there is the argument that the public never properly appreciates anything it gets for nothing. And for Detroit there is the additional argument that the public will here see the exhibited furnishings in a central location and displayed in actual room settings. Certainly the program is an ambitious one, sure to benefit the public provided sufficient publicity and inducement is made to warrant its paying the admission fee. It is an open question, however, with unemployment still strong, whether the price of admission will not keep away the very people who need the information.

The Public Demands The Truth

"If furniture has not been, and is not now, relatively higher priced than automobiles, dish mops and underwear, tell us so. If wood, especially oak, is not so cheap as most of us seem to think, explain it to us. If labor, raw materials and transportation have gone steadily up, tell us about it. And if labor and raw materials and transportation will never go back to pre-war prices, tell us that, too, and put an end to our anxiety."

Helen Cody Baker, speaking for the public in her "Straight from the Shoulder" message to retailers, found on pages 28 and 30 of the advertising section, admonishes the home furnishings man to tell his customers through his advertising and salesforce the truth about his goods and his industry.

At present the public is still suspicious of the furniture retailer. It is waiting furtively for furniture prices to come down. Yet this same public is planning on building new homes which will require new furnishings. Obviously, the furniture retailer should do his utmost to win public confidence. Mrs. Baker says, it is knowledge that the public craves, of why prices are as they are. That being the case, why doesn't the retailer talk things over with his public?

Local Dealers Score

Impersonal economic discussions of high freight rates, farm credits, the upheaval of commodity values, and the like, take on a distinctly personal tone when viewed from the standpoint of the small town retailer. While to many players of the business game, these economic forces are dealing hard luck, they are curiously playing into the hand of the local merchant.

Take that time honored bogey, the catalog house. No business has been dealt worse cards or has taken greater losses in the past year than the mail order firm. Depreciated stocks of merchandise, constantly shifting prices, high freight rates have reduced mail order sales 30 per cent, as compared with the 4 per cent loss taken by department stores, according to quotations in a recent issue of the Annalist. And present conditions do not improve the outlook.

For this reason, the home furnishing retailer who sees his chance and boldly leads out his trumps, may in the interim so establish himself in the good graces of his patrons as to break the force of his mail order adversary. And it must be conceded, he holds good cards.

Customers, for instance, are insisting on sharp bargains, or at least on good values. Very well for the retailer. He can easily undersell the mail order house which must pay high shipping rates, and price its goods periodically regardless of price fluctuations between publication of lists, which render prices quoted rather over than under the selling price of the local retailer.

In their demand for good values, customers now prefer to see and feel the goods to be purchased, so as to know they are getting their money's worth. They are not in favor of buying a pig in a poke, and buying from catalog is just that. Very well here for the small town retailer. He can offer them actual goods to choose from.

The farmer is not a good cash customer, yet he must buy goods. Very well for the retailer. He can offer credit where he cannot get cash, thereby scoring another point, for it is conceded that farmers make good credit customers.

A Viennese Art Craft Shop

Joseph Urban, well known stage decorator, announces the opening soon of an art craft shop at 587 Fifth Avenue, New York. Here he will display such textiles, ceramics, leather, glass, silver, bronzes from the Viennese Workshop, as have hitherto found a great following in Europe but have never been shown in America. The shop will be decorated by Mr. Urban with the color and beauty he has given the theater by means of his creative settings.

Apart from individual articles on display, among which there will be no duplication, he will offer special features each week, such as a dining table arranged by him in the Viennese manner with its equipment from the Wiener Werkstatte; a garden bench and fountain, or a breakfast room. His idea is to communicate through detail the applicability of this art to the American home.

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NOW IS THE TIME TO START

Positive Improvement of Credit Methods is Required of the Retailer to Meet the Changes Demanded by New Public Interest in Home Making

By WILLIAM G. WATROUS

Editor's Note: There has been no more important message offered to American retailers than that contained in this article and bearing on economic conditions prevailing in the industry. Mr. Watrous is now engaged in making a national survey of the home furnishing industry on behalf of Good Furniture Magazine; thereby coming in contact not only with producers and retailers but also with the people in their homes in every part of the country. An experience of many years in handling advertising problems of both national and local character, gives particular significance to his message at this time.

GET INTO ACTION

NOW is the time for the retailer to institute changes in methods and policies designed to meet the growing and changing requirements of the public. It is *not* a time to "sit tight." It *is* a period for action, for revision and study.

In the first place, those who are engaged in producing and selling merchandise for the home should remember that their commodities are not closely comparable with most other necessities and luxuries. Furniture and home furnishings are adapted to unusual advertising and display, but the fact remains that little or no advantage has been taken of the exceptional material available, that may be described as "human interest stuff."

The entire field of home furnishings is rich in such possibilities. A large proportion of the public are waiting, hungry for information and help that will enable them to have better homes. The public needs and wants inspiration and education. Yet this is something that has never been offered, except in isolated cases.

It is recognized that there are a few retailers who are way in advance of the times in such matters. Their influence is felt and imitated to some extent. It should be more generally followed. There are a few retailers who are fully alive to the conditions that exist and the changes that are rapidly taking place, and are making provision for these changes.

WHICH ARE YOUR CUSTOMERS?

THE message offered in this letter has to do with the great average of stores—exclusive decorating establishments, high class department stores, average department stores, furniture stores and installment houses. Let us take the entire underlying situation as it concerns the public at large, to serve as a starting point.

Divide the general public, for convenience, into five classes: (a) Very rich; (b) Moderately rich; (c) High salaried class; (d) Low salaried class; (e) Wage earners.

Your first division, the very wealthy, comprise those with good taste and those *without* any taste. This is a distinction that carries through every classification. The *cost* of furnishing a home is unimportant in this first class. Type and selection is delegated to the architect and interior decorator. The class of stores enjoying this trade have no great capacity for reaching "down" and inviting patronage of people with less wealth but good taste. There are many such establishments that would like to cultivate this less wealthy trade; but rarely know how to accomplish this result, for the simple reason that their organizations are trained to serve the wealthy, and they are largely at sea as to how to reach any other portion of the public.

Your moderately rich are inclined to show more individualism of their own and to pick and choose. To a considerable extent they also patronize the interior decorator and the architect as do those who have still greater wealth.

In your high salaried class you have both the reckless spenders and social climbers, who are imitators of those who have much more money, and a class of capable, steady-going people who have reached a certain point of success through sheer ability, and who are naturally cautious and conservative. A goodly portion of high salaried people live up to their earning capacity, in the expectation of increasing it. These prodigal spenders are patrons of the fine stores and of the decorators and architects, after they have first tried their wings in the direction of clothing, automobiles and society, and find that elaborate homes have pronounced influence and effect in the upward climb.

The conservative element in this class eventually buy or build good homes in favored localities, furnish these homes in quiet good taste, and follow certain rules of economy and saving. They are largely patrons of the high class furniture store and department stores, but make their own plans, and choose their own purchases. At this point begins the greatest opportunity of the better stores that cater to popular trade.

Now come in proper order those myriads of smaller salaries, a section of the public that has the greatest possibilities for the retail store. This class of low salaried people may more broadly be combined with the last classification which includes all wage earners. These two divisions of

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the general public taken together, form what may be termed the masses; and within this group is to be found the really great opportunities for the home furnishing store, in helping to create better standards of taste by amplification of store service and the selling of better merchandise.

EXCLUSIVE POLICIES

LET us forget for the moment any question of dull business or unemployment, and consider these questions as they may exist in three months, six months, or a year from now.

The establishment that surrounds itself with an atmosphere of exclusiveness and class presumably does not need any help. It is a stoic. Its fortunes rise and fall, languish or prosper, in ratio with the spending or saving periods of those upon whom they are dependent for success. They have the *ability* to reach and teach the public; but cannot sacrifice prestige or atmosphere to do so. They would risk their exclusiveness to gain popularity. The air of aristocratic quality would be profaned by the presence of the price ticket. This exclusive type of store may therefore, be left to its own devices, for after all, while it represents the highest type of home furnishings, it also is confined to a comparatively narrow field, where few sales and large profits are expected.

CASH AND CREDIT STORES

THE greatest possibilities of changing methods and policies that will result in general benefit to individual stores, lie principally within the scope of those stores catering to popular business. For the sake of convenience, we may divide the stores and public into two classes, each:

First, we have those that sell only for spot cash on purchase or give credit accommodations for thirty, sixty or ninety days.

In the second division are the installment stores of various grades, to which necessarily come the vast number of people who must find a way to begin housekeeping, or who desire to replace their old and worn out possessions with newer and better merchandise.

In this connection we must recognize the fact that well informed people quite generally believe that there is a vast difference in the matter of quality as between the cash house and the credit house. This sets forth an issue, in which the cash and quality house has a reputation to sustain, and in which the installment house has the more difficult task of living down past reputation and gaining a new standing in public esteem.

GROWING DEMAND FOR CREDIT

FROM the standpoint of a broader building of the Better Homes movement, it would be unquestionably beneficial if these houses dealing in merchandise of acknowledged high grade, could arrange to give more generous terms of credit to people who would be morally entitled to such consideration. It is a known fact that many such houses would adopt a broader policy in the sale of furniture if this could be done without loss of prestige and without prejudice. These are stores that have built up reputations for carrying quality merchandise. It is possible to sell goods on a narrower margin of profit when all purchases are for cash. It is probable that this rule applies in most cases, and it is unquestionably true that the general public thoroughly believes that it can buy goods of better quality at lower prices when purchases are made on a cash basis.

It is perfectly obvious that there are tens of thousands of families having education, refinement and consequent good taste, that would like to buy their furniture at such stores but are prevented from doing so by the fact that the amount of each purchase must be represented by so much cash in hand. Herein lies the greatest reason for success of the deferred payment houses, and it is equally apparent that the methods that have been quite generally pursued by a majority of installment houses, have resulted in the purchase of inferior goods because of the advantage given by deferred payments. Naturally enough, this deflection of trade means a loss to the cash houses, and a slowing up of ideals; a loss to producers and retailers of quality goods, and an increase to the producers and retailers of inferior merchandise.

Lest the writer and this magazine be misunderstood in interpretation of the foregoing, let us make the statement that installment houses have shown marked improvement in their methods, policies and quality of merchandise within the last two or three years, and a great many have reached a point where they are in position to compete for most desirable trade. It is noteworthy that many installment houses have broadened their viewpoint and their attitude toward the public. In fact, this is one of the most noteworthy movements in the entire industry; one due to a general demand for better merchandise, and in part to a better understanding of the public on the part of installment retailers.

FALSE IMPRESSIONS

LET us analyze this situation for a moment. In the old days the installment house was created to take care of the requirements of people who did not have the ready cash to begin housekeeping or to extend their homes. Business ethics were not considered very important. This trade was not considered desirable and every precaution was thrown about it to make business safe. Nearly all such trade was considered transient, and it was a very general policy to sell as

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much as possible in one bill, the theory being that the same customer would never return again to the same store. There yet remain some stores that follow out this policy, but in general there has been a gradual change for the better. It may be said that scarcely a store of this kind has failed to recognize the handwriting on the wall. Herein lies one of the great opportunities for further change and advancement.

In all of the better credit stores, one now finds merchandise of the most dependable kind, representing the latest in design and finish and of most dependable quality. It is a fact that the better merchandise of the credit stores is on a par with that of the good cash store. But the tendency is tentative. It is experimental; with all indications pointing to permanence.

At this point we may state a fact that is not generally considered in estimating prospective business. There is a very large class of people that for various reasons does or will not buy of a cash store and that is *afraid* of installment stores. More specifically, these people may be designated as those who cannot pay cash down for their purchases and who are suspicious of the installment store methods.

SEEK A HIGHER LEVEL

HOW are these people to be reached? It is rather plain that if the cash store wants this trade, it must invite confidence and the business of such people by broader *credit* methods. In general we may say that these people want the better class of goods but are deterred from buying of a cash store because they cannot pay cash for what they want. They will not buy from the installment store because they have a preconceived notion, born through the methods of years past, that they could not get the kind of goods they want and at the same time get quality and accommodation. There is no getting around the fact that such a class exists and it forms a large aggregate of people who do no more buying than they are forced to. If the credit house is to secure this business, it has a task ahead of it, but not an impossible one. The keynote of this situation is confidence.

In a sense, this may be considered a fundamental requirement of the industry, beginning with the methods and advertising of the credit house. As a class, the installment house must live down its reputation of former years. Those that are doing business ethically must help to bring up the standards of those who still follow old methods. Those stores that are actually doing business along high-grade lines, have still before them the task of winning the confidence of people who have not purchased under these new conditions. This becomes, then, a question of advertising, backed by actual performance and fulfillment of promises. The installment house that enters the field of quality and uses advertising to exploit the fact, has a well defined task ahead of it.

When the new store policy has been determined upon; when your selling staff has been culled and improved to the point you think necessary to render the kind of service you desire to give; when your merchandise has been chosen for its appeal to the kind of trade you wish to reach; then your final recourse is advertising.

THE MIRROR OF ADVERTISING

OPINIONS may differ greatly as to what constitutes good advertising. The final criterion of good advertising is results. There can be no question, however, on the point that your advertising, whether it goes out in the form of letters, circulars, booklets or newspaper announcements, invariably reflects the personality of your store just as surely as a mirror reflects the image. If your advertising is loud and blatant, your store will be classed as of the same kind. The standards of your advertising will largely determine the standards of your store as the public see them. If you indulge in exaggeration or misstatements, your publicity will be ineffective. It should be remembered that the public has an inherent right to believe what you say. You have a similar right to have your advertising believed. No merchant has any right to make his printed message carry misinformation or to use it to create false impressions.

Truth in advertising is the most certain road to success, whether it refers to everyday statements regarding merchandise or service or to sales announcements.

It must be remembered that the manufacturer has never been an important factor in moulding public opinion. The dealer furnishes the only contact with the public. Therefore, the public leans upon and depends upon the dealer for its knowledge of home furnishings and everything that pertains to this general subject. It is true that steps are now being taken to foster a general public recognition of the Better Homes movement, and that the manufacturer is doing more than his share in appropriation of money that this plan may be carried out.

It has been the manufacturer's work to produce better merchandise, season by season; and this has occupied his mind to the exclusion of any positive methods in advertising trade-marks or styles. Therefore, the producer remains a negligible quantity in this forward work, except in a few isolated cases where cooperation is given the retailer, or where some attempt is made to reach the public direct.

It is quite generally felt and acknowledged that the retailer, holding this enviable position in rela-

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tion to the householder, should utilize broader and more educative and informative methods in advertising.

TALK THE SERVICE LANGUAGE

THE bugbear of *immediate results* and *"turnover"* is probably the greatest deterrent of good advertising and further progress. Many of the exclusive stores have learned long ago that it pays to get atmosphere and color into their newspaper advertising as well as into direct literature. Not long ago, a certain store advertised in generous space that they would send their store magazine to all who requested it. This ad was illustrated with a picture of the magazine cover and it was stated that its pages carried a large amount of useful information and late news about home making. Approximately 3,000 applications were the result of this announcement, adding an equal number of prospects to the mailing lists of this house. This magazine is sent out monthly and is of such character that it will make a vast number of new friends and create an amount of confidence that is impossible to conjecture.



Gothic Stone Mantel in Living Room of Fashionable New York Residence; exhibited by Wm. F. Dominick at the Architectural League Exhibition

There is value in advertising space used to tell the ambitions and policies of the store. It is worth while to realize that advertising space has a value far in excess of its utility in announcing certain merchandise at given prices.

It may be said that most stores do not take their situation seriously. Probably they buy good merchandise. They describe goods and quote prices, assuming that this is all that the public is interested in knowing. They fail in the sense that they do not round out these two fundamentals with the idea and information that they are capable of giving a broader and more helpful service to customers.

INSTALLMENT STORES OF TOMORROW

IN SUMMING up the situation I have tried to outline, and to make the message as clear as possible, the following points are emphasized:

Installment stores that are trying to reach a higher level of trade and service must in part forget the question of immediate results and turnover, and carry to the public a message to the effect that they are doing business on the plane of cash stores. They must create the feeling that their charges are not excessive and they are not charging a high rate of interest for accommodation. They must impress the fact that their goods are correct in design and finish and represent the latest thought in fine merchandise. More than all this, they must live up to their claims in every essential. They must learn to differentiate between buyers who have no standing whatever and those who are sensitive on questions of financial security and who are trustworthy in a moral sense.

The installment store, usually protected by a chattel mortgage system in selling, customarily serves all who come. This system in itself is distasteful to most buyers of finer calibre, who occupy relatively good social positions without corresponding income. This should be a fertile field in reaching out after new business and it is surely within the scope of the deferred payment store to educate its most ordinary trade into appreciation of and desire for merchandise of greater value.

With improvement of the credit store will come advancement all along the line. The natural competition aroused by such improvement will stimulate the cash stores to still greater and more constructive efforts. The latter may advance in many directions and it may greatly increase its volume of profitable business through the application of a more generous credit system.

The principal point to remember is that advertising of all kinds must carry more educative stimulus. The question of price will take care of itself when that is done. The leaders in the home furnishing business from every section of America realize this situation and are taking such steps as they may to meet changing conditions. It is time to think about it, and time to act.

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HOW SPRING COMES IN THE TEXTILE FIELDS

Indicating the Trend of Wholesale Drapery Fabrics, Laces, Rugs and Wall Paper

By WALTER E. MAIR

A BETTER MARCH

IT IS March, and a little the other side of the equinoxes is Spring. A year ago, we lived in a nation committed to "splendid isolation." We weren't going to have any too much to do with anybody. We were the U. S., self-sufficient in our gold reserves and the fact that somehow we always have managed to muddle through world-difficulties a little in the van of material progress elsewhere. That was a year ago.

Since then the Middle West has sent a farmer-revolution—peaceful but purposeful—to the doors of the Capitol. Outraged public opinion has roused a sluggish judiciary to indict, and even thus early in our spiritual renaissance to imprison profiteers in building materials and equipment—the stuff of which houses are made. And houses are the stuff out of which women build homes. Things are changing rapidly.

A few hundred thousands have died helplessly in the Caucasus and several senators of the old school have passed beyond. We have had a world conference on war and peace, and another one on economic justice to the masses is at hand. There may yet be a roof-tree over the head of every willing man, and no political poison ivy clustering at the door. Home building in America continues a perilous enterprise while most of our public national thinking is being done by bankers who have just awakened to the existence of the human race and by near-intellectual women cult-worshippers. But this is a better March than March a year ago.

IN THE FIELD OF FABRICS

THESE are thoughts that arise as one looks over the field of fabrics destined for the adornment of American homes this summer. No wonder that the fancy of the old philosophers placed the Fates at the loom. The loom and life—how intimately their processes are made one where art is untrammelled by commercial considerations!

In the show rooms of Morton Sundour & Company the other day there were displayed some of the newer prints. "People want to get back to the age of beauty," said Mr. Hayston, as he spread one of the quieter new fabrics along side a neurotic, erotic specimen of French post-war designing. In the latter a scarlet parrot screamed its way through a field of purple flowers in whorls like the core of an exploding shrapnel. The nightmare of the war was still incubating in the artist's brain.

Then there was the newer, simpler, peacefuler print. Quiet flowers and summer birds clinging pensively to swaying green stalks. A background creamy-white, inviting the sun in—say a breakfast room on an April morning. It was the work of the loom, but it was the echo of life.

BACK TO SIMPLICITY

"A PROFESSIONAL designer sent thirty samples to me the other day," said Mr. Hayston. "I would have hated to show to the man who brought them some of the samples I am showing you. They were commercial, they were inspired only by New York, and that means by business. They cannot, will not take the time, the patience that is necessary to make real art. The trend is toward the early Victorian. Here we have one specimen that belongs to the Queen Anne period. And this design—the man who made it is the Handel of designers, in my estimation."

That phrase provoked thought. One recalled the measured stateliness of the "Largo." This design was no color echo of such music, and yet there was poise, balance, power. Conventionalized peonies, lanterns in golden masses, the deep shadows of a Japanese garden by night, deep green leaves and red leaves streaked with yellow veins, yet all in such balance and restraint that the effect was inevitably peaceful. There was another, in less seductive vein. White roses shaded in creamy tan, with now and then a glow of crimson-lake. Little birds flitting across the cream-white background; pheasants poised lazily at rest. Was it humanity yearning back to the simplicity, the sweet and savage and clean-cut splendor of Eden, the first garden? Who shall say? Not, at any rate, the apostles of art-by-the-yard.

ART-BY-THE-YARD

A SALESMAN came back to this firm's office the other day and bewailed the fact that he could not make the price inducements he thought were necessary to bring the business he wanted. "I reminded him," said Mr. Hayston, "that we as a firm considered ourselves near the top of the pole, and that the public was climbing

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toward us, not we slipping back to join the rabble. 'There are only a few of us up here,' I told him, 'but the tendency of every merchant today who buys home decorations is ultimately toward putting in "a little better line." There are plenty of little fellows scrambling around at the bottom of the pole with their price arguments over inferior offerings.'"



Butterflies of the Hours—Clock Panel in the Salon de Lalique, the Steamer Paris. (See "Furnishing a Modern Liner," Page 137).

This paragraph was not necessarily to the discredit of American goods, far from it, for there is evidence everywhere that, despite the vogue for cheap goods in order to maintain turnover, American quality is being lifted a little every season. But here was the story, in a nutshell, of the tragedy of the New York craze for quantity. New York is the original city of artistic sin, when it comes to art-by-the-yard. It diverted capital from the cloak and suit business to plunge into motion-pictures-by-the-yard, for instance, and O, the difference from art! The theme can be followed through in a score of industries where quantity and quality are always at loggerheads. Particularly does it hold in any commodity approaching staple demand. "Get something out that will sell! Get something that will sell before the other fellow does! And make lots of it while the making is good!" Nor is it the New York idea, for ethical purposes, that such making need involve too much originality, either.

DEMANDING QUALITY GOODS

THE quantity idea is temporarily at a disadvantage, however, and there is vigor in the move for better things. Mr. Chastel, of J. H. Thorp & Company, declares that "people are sick and tired of things made hastily during the war or right after it, for profit only. The best demand has got entirely away from that stuff. Those who are buying, are buying at better prices and expecting more for their money.

"The demand is for sunproof products, which will stand light, washing, salt air—that is, among the prints. Tapestries have not sold very well, except a few of the better grades in wool. Mohair in casement weaves and for furniture covers is in good demand. As to colors, mulberries and blues are still popular, and the tans and ecrus. There is a special flair for gold.

"Foreign prints coming in show brighter colorings." Of these he showed some samples and one gathered first off that here was color that required taste in handling. "For a sleeping porch, a breakfast room, a dining room, you would find that these provided just the right note," he commented.

This trend to brighter colors is unmistakable. Designs are perhaps not so complicated in window draperies and upholsteries, and Mr. Erskine, of Erskine & Danforth Corporation, reminds us that there are not so many engravers of color blocks in France since the war. Their bones are bleaching underneath the poppies at Verdun, Soissons, Amiens, Hill 303. Once more the loom is the symbol of life.

SUPERIOR TO IMPORTS

C. V. KOZLAY, of the Blumenthal establishment, rises to remark, in elaboration of what we have said above, that American tapestries and draperies are making rapid strides since the war. They are doing that, he believes, by virtue of the failure of the wrong kind of goods to "get by," as well as through improvements in dyeing and weaving.

"I know of one manufacturer," he says, "who sold large quantities of cheap mohair last fall. In the first place, he found it impossible to get the yarns, and he substituted inferior ones. Then he found it impossible to make deliveries at anywhere near the time promised. Great quantities of the stuff were returned. Like many others, he had a chance to take an order, and he took it. These manufacturers of price merchandise didn't turn down any orders, but they took them, pretty well knowing that they couldn't make deliveries in most instances.

"Price ranges on such goods ran twenty per cent or less below that of high-grade goods. Naturally most of the manufacturers of the latter have

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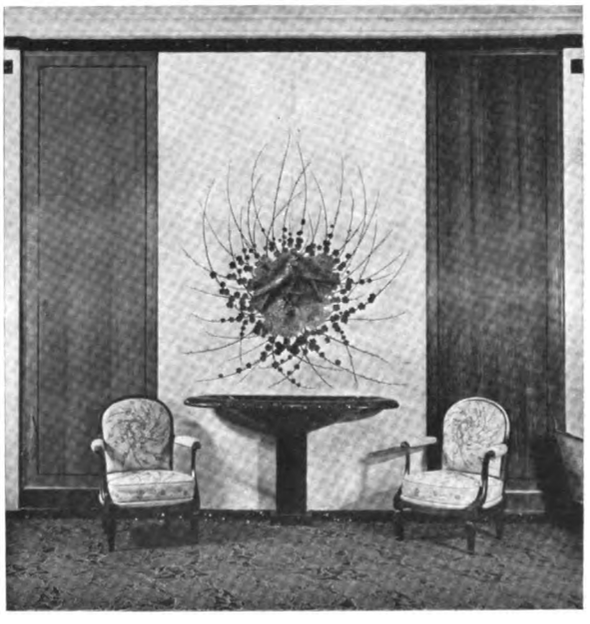
spared no pains to meet this competition by fixing as low prices as possible."

And yet, Mr. Kozlay believes, taking the run of production in America, "draperies and upholsteries turned out here are fast becoming superior to the foreign in quality, ability to match colors, elimination of imperfections and often in finish of merchandise. These are being improved constantly. It has been largely a question of getting adequate labor, and this we are getting through education, as well as by simplifying and improving dyeing processes, which have been practically reorganized."

Among the exhibits offered by one concern at the Architectural League's exposition, were frisé mohairs, block printed, in tones of grey and blue and green; also some cut and uncut silk frisé, some hand-blocked frisé mohairs and one blue silk upholstery with three heights of pile, a fabric produced by operating surfacing knives at gauges within thousandths of an inch. Possibly most striking from a color standpoint was one sample of solid red organzine velour which will retail at around $20 a yard.

PICTORIAL TAPESTRIES

ALTHOUGH it is possibly too early to judge, American pictorial tapestries, or foreign either, seem not to have benefited any by John Wanamaker's extensive holiday exhibitions of ancient examples or strong support of these in his house furnishings departments with modern materials. You cannot propagandize the consumer into new or better tastes in a day, and besides, Wanamaker merchandising does not reach the bulk of consumer trade either in New York or Philadelphia. The target was not large enough and the fire not long enough sustained. Moreover, tapestries require money, and if we are to see them substituted for cheap oil paintings and merely pretty pastels, it will be in a year more generally prosperous than this. Maybe, in even the year to come provided the building program starts employment and bank accounts on the right road again.



Modern Art Design on Wall Panel and in Fabrics, the Steamer Paris. (See "Furnishing a Modern Liner," Page 137).

GENTLE GRAFT AMONG DESIGNS

HOWEVER, the manufacturer is keen to take advantage of every new note. The upward climb in ideas and exploitation of them is, none the less, rather crass. Mr. Erskine calls attention rather tartly to the befuddled logic of a man who thought to profit by the ship used in the advertisement of Erskine-Danforth products. "Our goods are especially suitable for hanging with pictures of old ships and the like," is the ingenuous argument of the imitator, according to Mr. Erskine. It sounds like the Japanese war match, or Syrian imitations of Irish point lace, or—yes, East Side commercialism bustling its way into established business, trailing the banners of art-by-the-yard.

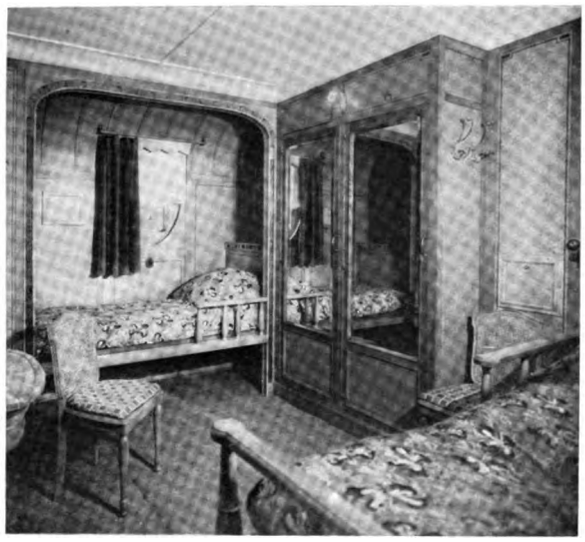
This sort of tactics is easier than creating a new design or a new advertising idea, which, as Mr. Laird of Mills & Gibb declares, is impracticable for many manufacturers this season, because volume is relatively low and does not warrant frequent attempts to tease the buyer with novel offerings. "There have been a good many buyers in the city, but they are ordering in very moderate quantities"—and because the general level of industrial activity will probably remain fairly low until the international credit question is cleared up, this program does not promise to be altered, nor will American manufacturers bring out many expensive new fabrics.

LIVE TRADE IN OFFICE FURNISHINGS

THE taste of business men for better office and conference-room furniture seems to grow, however. Only Allah knows to what extent most executives are able to appreciate period furniture and replicas of rich Venetian tapestries, but the vogue for these grows among substantial concerns. In witness whereof, we note that one New York concern which specializes in fitting up offices, as well as in general interior decoration, is establishing a branch in Chicago, on North Michigan Avenue. A ground floor and a lower level with complete facilities for decorators and architects will be provided.

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This firm is not pioneering in Chicago, by any means, but the move is significant. The arts are moving westward, driven that way, some venture to explain, by a rather too greasy and materialistic influx of the least artistic elements of European immigration. New York is still the great port of entry for all the materials of the melting pot, but in Chicago, the mud has settled and a clearer stream flows slowly out over the Mississippi valley. On this tide inevitably are borne appreciation and demand for better furniture, even in offices. The time may yet come when Mrs. Jones of Des Moines, will crave a new Belgian wall hanging rather than a new imported automobile. This concern which expects to distribute to merchants only for existing contracts, has faith that such a time will soon arrive.



Interesting Textiles in Second Class Stateroom of a French Steamship. (See "Furnishing a Modern Liner," Page 137).

"We have received great encouragement from the large office buildings, from architects and decorators," the head of this concern declares, "and our service is to be consistently at the disposal of decorators and architects there, as well as for merchants in the region who may wish to buy for specific contracts, but not for stock."

"SAVE AMERICA" MOVEMENT

HERE is one American manufacturer who believes we shall not be harking back to Victorian times for the keynote to things decorative, but rather, to the true early-American, i. e., well before 1700. He is disposed to ridicule, incidentally, those who prate of early-American revivals and who copy more or less worthy models executed since the Revolution. At the Metropolitan Museum exhibition of industrial arts, this concern had carried out its belief in the early-American theme by a frisé suggesting Leyden, Holland, Plymouth, England and a little New England fishing village, weaving fact and fancy into the traditions of the Pilgrims. "We are indeed doing what we can to inaugurate, not a mere 'Save New York' but a 'Save America' movement," he explained.

In other words, one gathers, there shall be no new Jacobean influence in this concern's products, in which a gentleman named Jacob shall be the *deus-ex-machina;* the early-Harding influence to be recorded in years to come will contain no Canal street motifs.

TEXTILES FOR THE OFFICE

IT IS encouraging to note that this concern has been doing a tremendous business in upholstery, the only department noted that has worked overtime since the New Year. Volume has been kept up by laying stress on group furniture schemes for business suites, and recommending tapestries as often as leathers for board rooms and offices. In this connection, one recalls a whimsical note emphasized by Mr. Hayston, of Sundour's: Orange grows steadily in popularity from year to year, and one of the best casement shades today is an apricot livened to tangerine by shooting silver here and there in gleaming threads. The reason it is so popular is because women find it suits blonde or brunette complexions. Query: When will woman become such a power in business that our *salôns dès affaires* will be done in satinwood with orange draperies?

AGAINST AMERICAN VALUATION

SO FAR, the male consumer is easy to fool on what's what, thinks Mr. Gurry of the Orinoka Mills, who records a usual quiet post-holiday business and considerable patriotic ferver on behalf of the democracy of American products vs. foreign confections. "People are buying lots of foreign prints and upholsteries because they think they are getting something exclusive," he chides importing competition, "but all that the Frenchman has to do is turn the tail of a bird the other way around, and he offers (voilà!) a new design to the next man down the street."

One does not get much confirmation of this beyond the general agreement that American men have "darned little time to discriminate on tapestries or imported draperies; they're too busy trying to make the price of them." How be it, some disadvantage to the whole cause of art in fabrics may accrue, as Mr. Mockridge of E. C. Carter & Company, points out, should the American Valuation Act pass.

"Inferior American-made goods will automatic-

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ally rise in price," he maintains, "and the better importations will be shut out. Then people will buy what they can get, and cheap designs will reap the profits of those who inaugurated better merchandise on the American market."

LACE CURTAIN DILEMMA

MR. MOCKRIDGE informs us that this concern, which is not alone in this policy, has made another reduction on overage of the more elaborate or slower-moving lines of imported lace curtains. Striped nets which sold at 90 cents by the piece were cut to 75 cents in November and are now down to 65 cents. Other imported items are being reduced in proportion, and meanwhile Japanese imitations (some locally made) of Irish points as well as Syrian laces, threaten to teach the consumer some sharp lessons in values. It is Mr. Mockridge's contention that one washing usually does for these *"ersatz"* fabrics, and yet, in view of the price situation, this competition is forcing the hands of the old line importers considerably.

So far as the nation's demand for laces goes, Mr. Mockridge says that the Pacific Coast was far ahead of the eastern states up to Christmas, but that the Middle West is now coming a bit more to the front, and merchants with established clienteles in Philadelphia, Baltimore, Washington and like centers are bringing their share of business, although not venturing much on novelties. Soft-yarn filet curtains continue to be in excellent demand, he states, and enough cannot be kept on hand.

The Quaker Lace Company gets the same reaction, although one notes in the market a widespread tendency to import cotton, rather than linen filets, in order to meet decorators' ideas as to price. Mr. Tibbals, of the Quaker Lace Company, says Miss Marion Tiffany is using some of the Quaker Company's "sampler" curtains quite liberally for decoration, and this may be the forerunner of a fair-sized vogue in the metropolis, dependent on just how "colonial" New York's old colony desires to be in the matter of window draperies.

FLOOR COVERINGS

AS TO floor coverings, there is little new to be said for the present. Wilton production holds up and Axminster demand is a good second. No signs of labor trouble appear in Philadelphia, New York state or New England at this writing. The Alexander Smith Company lost a great many of its Austrian weavers during the war, and has suffered ever since for want of good help, but it is issuing the largest catalog in its history, and the designs, off-hand, are calculated to repeat last Autumn's bid for popular approval, although it is notable that the premium design of that time was not exactly a designer's favorite.

Blues, Chinese patterns and plain taupes are best sellers with one important firm. The sales manager for a grass carpet concern reports deliveries as commencing about February 10th instead of the normal January 1st; business being fair in the East, good in California in the early winter, and very slow in the Northwest.

This concern has tried and failed, for the most part, to get a reassuring distribution, in cities under 50,000. Merchants are compelled to carry other lines to make fibre carpets pay. In the Great Plains regions likewise this difficulty is apparent, and in such territory as the Montana mining regions, the grass carpet is almost nonexistent. The bulk of the population is foreign-born, unschooled to modern conveniences and cleanliness, and the measure of its flair for elegance is silk shirts and red plush chairs, with ingrain carpets for the spare room.

This concern's invasion of the British market with chenille bath and chamber rugs is now a year old, and successful. With plain designs in these goods, it appears that it has been able to beard the British lion in his own den, for certainly there are plenty of these goods made all over Europe and the British Isles. The largest sizes sold there are 36″ x 72″, and the prevailing colors are blue and rose. By selecting a representative in London who knew his market, this concern has managed quite steadily to sell to English merchants at prices perhaps as high as fifty per cent above those existent here.

WALL PAPER REVIVAL

COMES now news of a revival of interest in wall paper. Sponsored by the Art Center here in New York, about ten of the best manufacturers put up samples of exclusive designs the first of February, including some replicas of William Morris drawings, and the like.

As one looks backward, one remarks the number of times one has seen the familiar watered design in ceilings from Vancouver to West Virginia and from Boston to Los Angeles. One wonders whether, if tapestries and the like may be echoes of life-themes, wall papers, and particularly ceilings, are not given over to the expression of disordered minds. Only here and there seems to be a glimmer of orderly imagination.

What may come of this revival, one cannot tell. Leathers and tapestries are not for the masses. Kalsomines and like treatments are variably satisfactory. When the Chinese made the first wall papers in carefully-tinted watercolors, a yard was a month's production. Now—two men can print out thirty miles in a day of art-by-the-yard.

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ARCHITECTURAL LEAGUE EXHIBITION

Displays Miniature Model Interiors of Vital Interest to the Trade

By OBSERVER

SMALL HOUSE PROBLEM

THAT the best minds of the country are wrestling with the problem of building for America its one million necessary homes and of providing for them home furnishings that fit the tastes and pocketbooks of the million buyers, is evidenced clearly by the recent Exhibition of the Architectural League of New York.

This great organization of artists and craftsmen formerly devoted exhibition efforts solely to the display of architectural drawings, sculpture and special works of craftsmanship.

But the pressing need for new homes for the masses, is having a humanizing influence on the world in general. The architects for their part are coming to see that houses are being built around certain furniture, and certain furnishings are designed to fit in certain houses. In short, that building and furnishing are closely linked together. It is to the credit of the Architectural League that it has recognized this fact and is actively promoting cooperative effort among the allied industries.

This year's exhibits were full of home making appeal, and none more tangibly nor more definitely so than those which formed the united display of the Mural Painters, members of the League.

In accepting the challenge of the small house problem, fourteen mural painters each designed and had executed a model of an actual interior, in order to show how fine style can be got inexpensively by home makers, from goods on the market. Of such interest are these models to the home furnishing retailer that views of them, shown herewith, together with their description, are worthy the retailer's close attention, since the idea in general may be adapted effectively by him for display purposes in his own store.

REAL INTERIORS IN MINIATURE

FROM an exhibition standpoint, these miniature models attempt, in a measure, to meet the demand for showing furnishings in their right environment; namely, in comparatively small rooms. As is stated elsewhere in this issue, exhibitors realize that only in small room displays, can they show house furnishings in their natural surroundings and with an appropriate artistic atmosphere. But the Architectural League has comparatively small resources, and because of the great expense involved in setting up rooms and arranging them properly, it must work up considerably more cooperation among the exhibitors before it can finance a real small room type of exhibition.

Hence, the substitution this year of models of rooms, furnished with miniature furniture and miniature decorations, all worked out in a harmonious scheme of interior decoration.

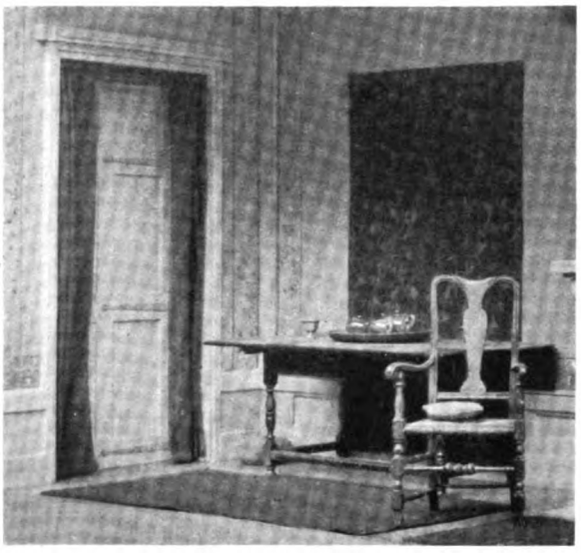
The effort, as taken up by the National Society of Mural Painters, is to show that artistic advice, decorative paintings and fine discrimination in house furnishings can be made just as available for the masses as for the classes. Of the fourteen Mural Painters exhibiting, some developed their schemes in conjunction with an architectural adviser, others with certain manufacturers of fine furniture and textiles.

The room models are executed one-quarter of



Davanzati Living Room, designed by J. Mortimer Lichtenauer

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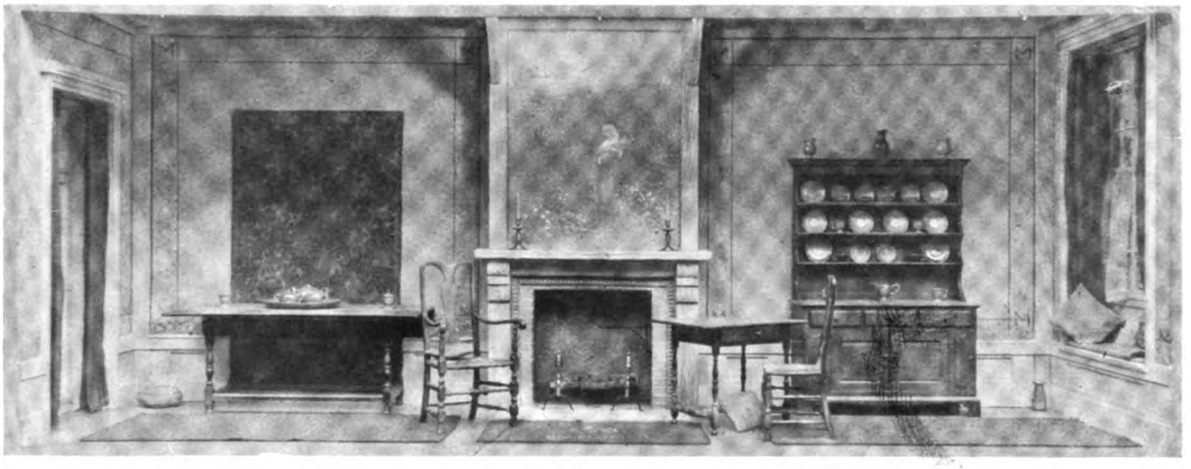


Window Grouping, The Mayflower Room

to the continuous display of a set scheme of home furnishings. Perhaps he cannot devote space to a furnished apartment in his furniture section.

Even so, he can find space for an apartment in miniature, supplementing the model by furnishings in stock. Or he can devote a section of his display windows to a room or rooms in miniature which tell the news of latest offerings to passersby. These miniature interiors may thus be made to show the style trend.

This is a feasible means of staging home furnishings. Display of goods through small model rooms is one more means of educating women to visualize a complete scheme of decoration and for teaching them the elements of design and color combination—and practical placement of furnishings in a correctly furnished interior. Such a means of dramatizing furnishings, brings them out of their "still life" rut.



The Mayflower Room, designed by Wm. Laurel Harris

full size and are actually six feet long. In full scale standing, they would represent twenty-four-foot rooms with ceilings ten feet high. Being only sections of rooms, these models present about the spacing and proportion of the average store window. The Display Men's Association of America may well pay attention to this series of room arrangements.

STAGING HOME FURNISHINGS

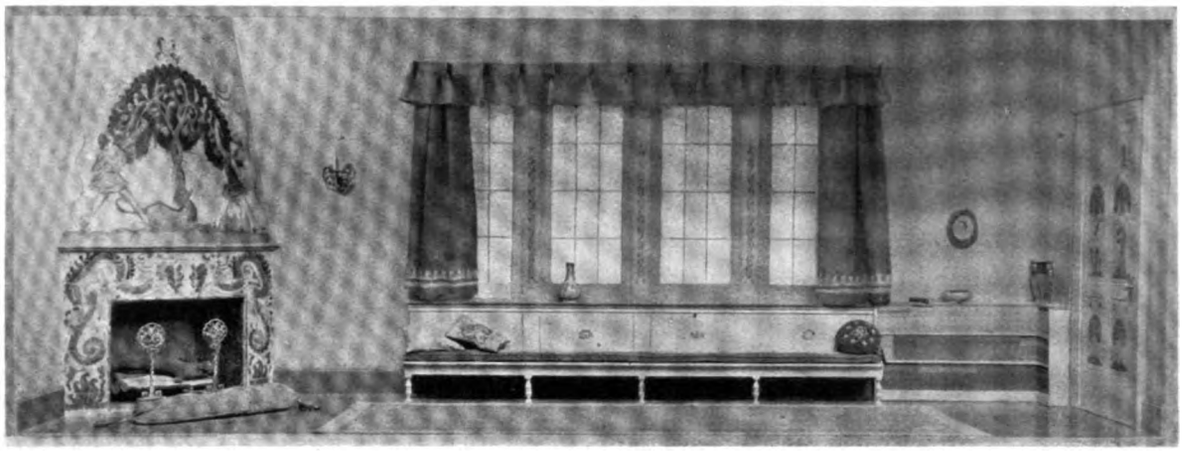
PARTICULARLY should the progressive retailer find the germ of an excellent display plan herein. Since the models are one-fourth the size of an average room, they are large enough to be of real account. Not only do they promise to portray an actual interior but they carry out the promise.

From the models the retailer can draw ideas for his displays and advertising. It may be that his store cannot devote an entire window



Table Grouping, The Mayflower Room

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Living Room by Arthur Crisp and Ely Jacques Kahn

IF RETAILERS USED SUCH MODELS

TELLING window displays could be made by the retailer by having such models made in the form of paper cutouts, properly colored, and wherever possible, goods in stock could be shown to tie up with each model scheme.

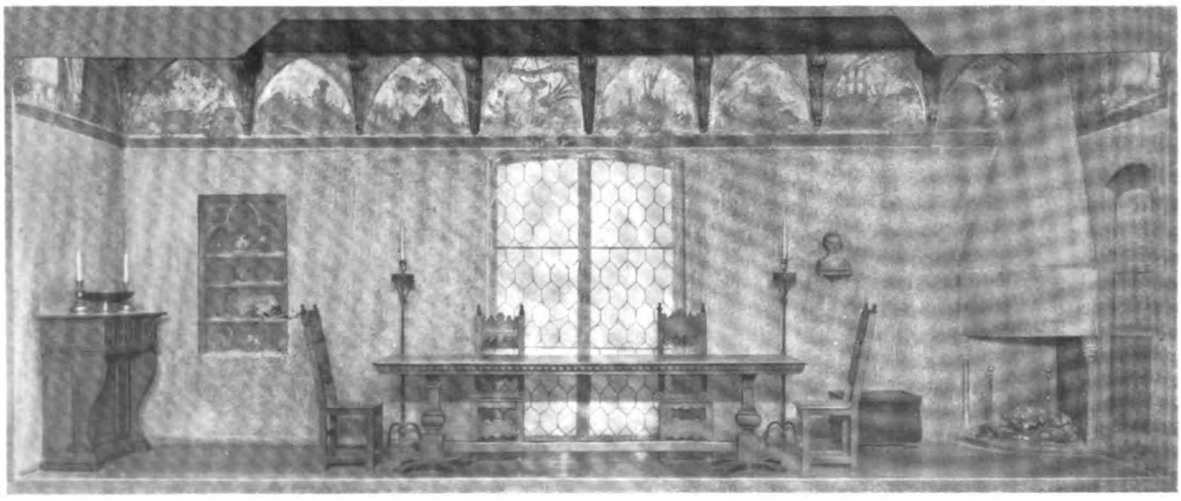
Indeed, here is an idea that could be capitalized to the fullest by the American Homes Bureau. The Bureau could offer the paper cutouts at cost to members as part of its service to the retailer. Once the retailer had his model room, he could decorate it as often as he chose. Some goods in stock could be used, and the rest indicated in pasteboard form, as a few of the Mural Painters did with their settings.

A GALAXY OF STYLES

GETTING back to the Architectural League Exhibition and the fourteen original models, one finds in this series a variety of styles, indicative of widely divergent creative tendencies and artistic schooling. Here are suggested the palatial tendencies of medieval Florence, the substantial life of Georgian England, the delicate refinements of Louis XV, and the fascination of modern dramatic fashions, as the following detail descriptions indicate.

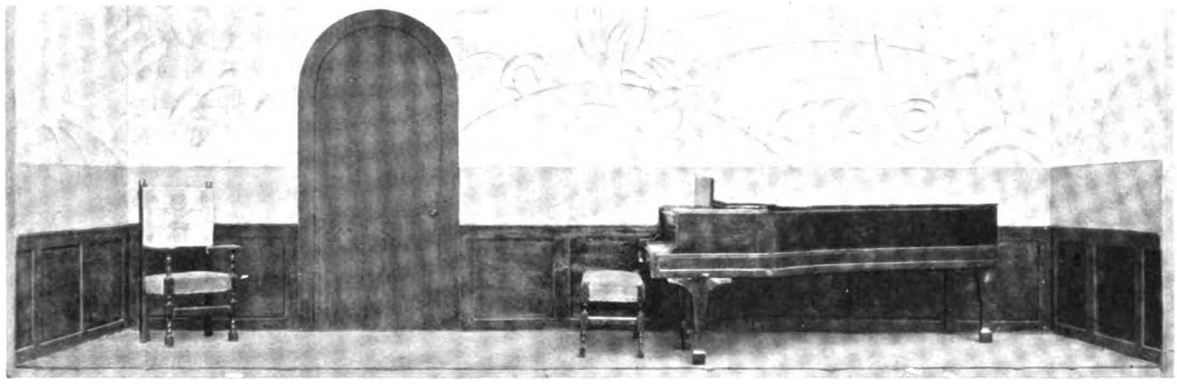
Mortimer Lichtenauer has given us a miniature reversion to the dignified magnificence of the Davanzati Palace, while Robert Chanler has set forth his scheme using mermaids and similar fanciful creatures that come so naturally from his brush.

Another Davanzati room is that designed by William Mackay and executed in the Mackay-Thomas studio. In this agreeable color scheme, one sees how perfectly a modern interior can be worked out in harmony with early Renaissance traditions. Except for modern touches of electric lighting and large glass windows, one might fancy this interior as the creation of some well-to-do citizen of Florence during the fifteen hundreds.



Italian Dining Room, designed and executed in Mackay-Thomas Studio

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Music Room, designed by Nathaniel Pousette-Dart

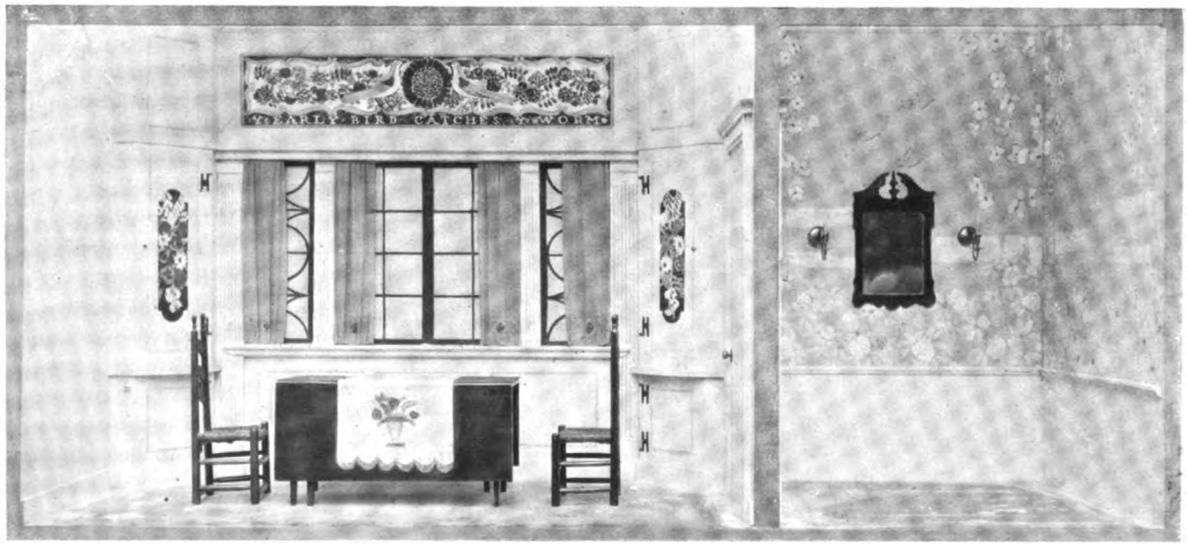
As a dramatic contrast to this mellow-toned composition, comes the music room by Pousette-Dart in which strange modern forms associated in the popular imagination with post-impressionism and other fashionable Parisian cults find skilful use as up-to-date wall decorations.

MAYFLOWER ROOM AND OTHERS

QUITE a different vein of thought is shown in the work of Wm. Laurel Harris, who, with the aid of several well-known American manufacturers, has created an all-American room that can be furnished, with the exception of the mural painting by Mr. Harris, by any enterprising person buying house furnishing materials in the open market. All the furniture and decorative furnishings are to be found within walking distance of the place of exhibition, so that in this model one sees beauty expressed on a small scale that can be easily realized.

The artist calls his conception "The Mayflower Room," for in it one sees the ambitions of our Puritan ancestors brought up to date. Due to the recent Pilgrim Tercentenary, and other forces, the general drift of current thought seems to be leading in the direction of the earlier and sturdier forms of furniture. Mr. Harris, in designing his Mayflower room, has glorified old forms of construction, with the timbers showing in the plaster, and then has elaborated early Colonial suggestions along the lines of the lovely old painted furniture, still to be found in Connecticut towns.

The color combination of this room has been based on the trailing arbutus, and displays an elaborate painted border for the wall spaces showing this earliest of spring flowers in conventional design. The monogram "M" is seen at the four corners of the wall panels, and in the over-mantel decoration one sees a miniature outline of that historic vessel, the Mayflower, worked out as a

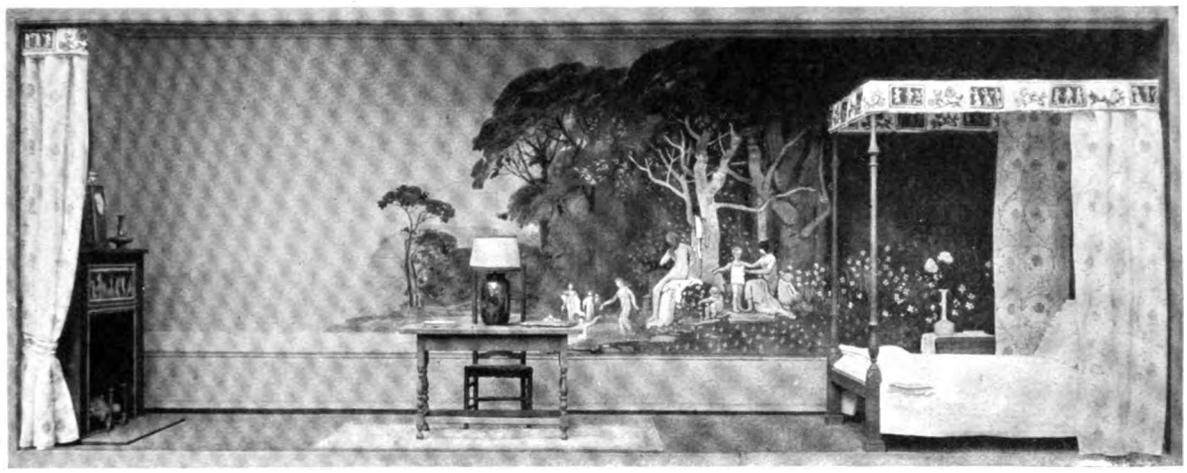


Breakfast Room, designed by Arthur Covey

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golden pattern, the initial letter of the Pilgrims. The central decorative figure over the fireplace shows a Puritan girl surrounded by flowers of the spring time, and carrying an armful of arbutus. This central figure gives an opportunity for mural painting and yet the small area of the painting limits the amount of the artist's labor sufficiently so that the whole decorative scheme can be worked out quite inexpensively and kept within the resources of people enjoying but ordinary incomes.

The half timbering which shows in the plaster wall is left in a dull grey chestnut color, as though it were weathered and stained by many decades of use. This gives all the greater value to the



Bed Room, designed by J. Monroe Hewlett

touches of color and decorative design which create a sense of gladsome lightness for the traditions of New England.

The andirons and lighting fixtures were designed by Stephan de Kosenko along the lines indicated in the architectural layout.

The decorative fabrics used as upholstering and hangings were chosen from a widely sold line of textiles, illustrating how perfectly modern machine-made fabrics can be adapted to fit in our Pilgrim room.

The furniture, which is perhaps one of the most important things in a modern house, is made of good, sound, American maple and is true to the early Pilgrim type. Modern furniture for the most part harks back to some one or another of the historic periods of European life. It is therefore, most refreshing to find the early American tradition of making strong, substantial, as well as gracious furniture, out of native woods, reviving in 1922.

Arthur Covey has drawn his inspiration for a charming breakfast room from the reserved but delicately refined late Colonial style, that served so well our Revolutionary forefathers. To this, the artist has added the dashing colors of ceramic patterns and chintz-like designs of flowers.

SOMETHING ELSE DIFFERENT

THE bed room designed and painted by J. Monroe Hewlett represents an experiment in a radical change of color between the two ends of the wall of a single room. This has been accomplished by treating the entire end of the room, against which the canopied bed stands, as a mass of dense dark foliage which terminates in a strong silhouette of tree forms against the pale buff silk upon which the decoration has been painted. The pictorial interest culminates in a group of bathers; girls and children against grassy banks, flecked with suggestion of leaf and flower pattern. Except in the culminating point of the scheme, the prevailing tone is one of quietness. The furniture, the work of C. H. Morson, expert and collector of antique furniture, is the simpler type of early American work.

The model of a living room by Arthur Crisp and Ely Kahn strikes a different note. It was the artist's intent to create a room that almost any one might afford to have executed. Choosing the peach as his color scheme, he has run through all the lovely tones that a most luscious peach is heir to. At one end of this room is a very richly designed fireplace, and on the lower part of this fireplace are seen two gorgeous dragons scrambling out of the fireplace. These are done in glazed tile. The upper part of the fireplace is a conventionalized scene of a hunter shooting birds and a fisherman landing a fish, while a sporting dog waits expectantly between them. All this is modeled in relief in hard plaster and then painted in wine, gold and green with touches of real gold on the medieval costumes of the hunters.

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From the fireplace, attention travels to a group of three windows with a window seat on which are charming cushions hand-decorated by Miss Grace Ackerman; the curtains and wine-colored rug also by her. At the end of the room opposite the fireplace is a series of shelves filled with books, and a door. The door supposedly leads into a garden and the panels of this door are amusingly decorated with conventional trees, shrubs and figures. A prominent metal working concern supplied the miniature andirons, lighting fixture, and door plate all beautifully executed in wrought iron work. The walls of this room are a light peach color shading into a richer tone as they approach the floor.

EXHIBIT TO TRAVEL

OF SUCH importance are these original models, from an artistic and home furnishing man's standpoint that they are to become a travelling exhibit, at the close of their showing in New York. First they will be sent to Pittsburgh for the Carnegie Institute Exhibition of the Applied Arts, and from there they will go to the Chicago Art Institute during the month of May. As their itinerary is not yet fully mapped out, efforts will be made to bring the models to Grand Rapids during the summer furniture market in July.

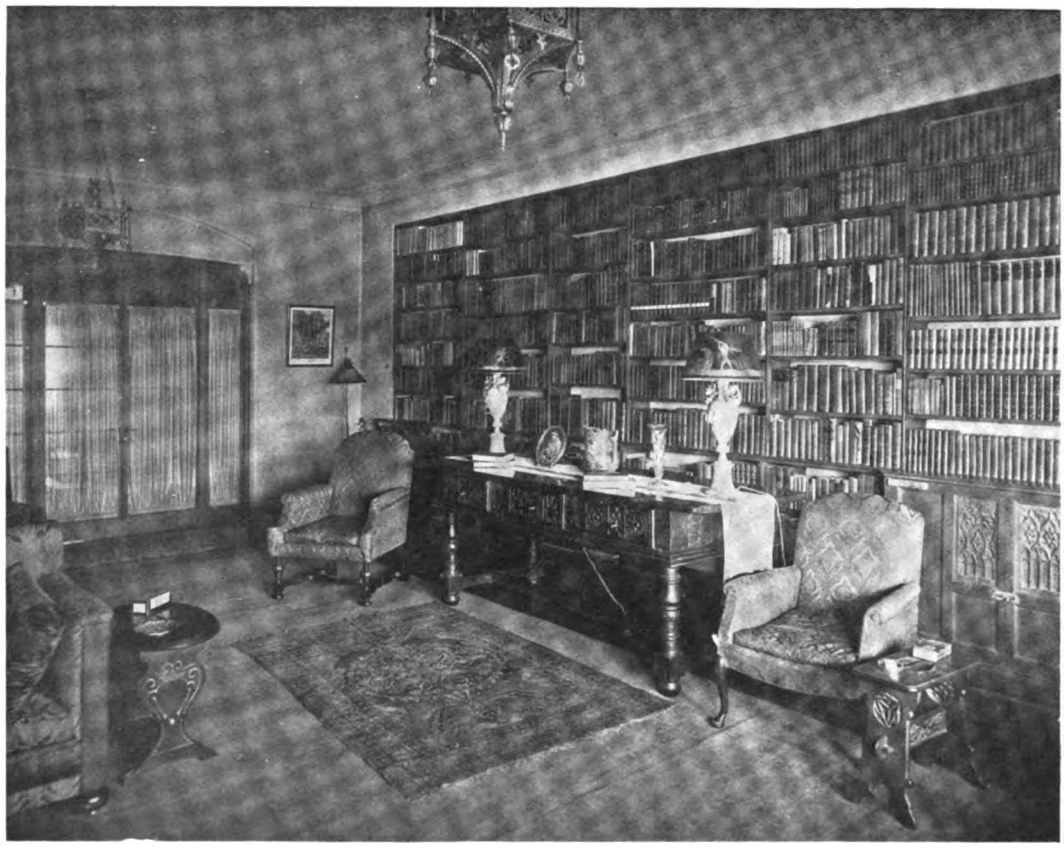
AWARD OF MEDALS

UNUSUAL displays of textiles, metal work and other forms of industrial art appeared in this year's Architectural League Exhibition. Following the precedent of 1921, the League again awards a medal of honor to the industrial art exhibitor who, in its estimation, has done the most during the past year to promote high standards in his given field.

To quote from the opening address of Howard Greenley, president of the League, "In awarding the medal of honor in design and craftsmanship in native industrial art, we see perhaps the most significant purpose of the League, that of placing on the same high level the fine arts and the industrial arts."

The medal of honor for Native Industrial Art was this year awarded to Samuel Yellin of Philadelphia, for his superb exhibit of wrought iron. Last year, it will be remembered, the medal went to Cheney Brothers, for their silks.

Other medal awards for 1922 were as follows: Architecture, Walker & Gillette; Painting, Ezra Winter; Sculpture, Leo Lentelli; Landscape Architecture, Olmstead Brothers.



Living Room of a Fashionable New Residence on the East River, exhibited by Wm. F. Dominick, Architect

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CHENILLE RUGS AND CARPETS

TALKING POINTS FOR THE SALESMAN ON DIVERSITY OF MAKE AND USE AND THE WEAK POINTS OF CHEAPENED GRADES

By Wm. Laurel Harris

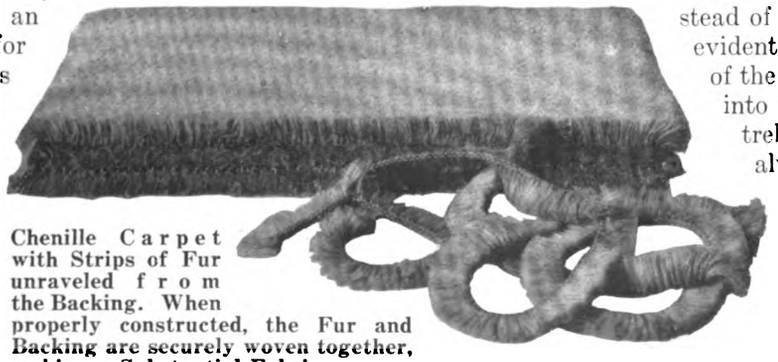
PART II

IMPORTANCE OF HAND LABOR

IN MAKING Chenille rugs and carpets, the final weaving of each rug must of necessity be an individual affair into which hand labor enters very largely. It is this adroit use of human hands that makes the Chenille rugs so flexible in their general character and outline. Patterns can be woven to fit any room, no matter how complicated the architectural layout.

The "V" shaped fur or Chenille having been ironed and thoroughly prepared for its setting, is shot through the shed of the warp on the setting loom which is to hold it in place. The weavers then pass quickly along the loom with combs and comb the fur straight and upright, taking care that the whole strip fits nicely in place. This, of course, does not take any great length of time and when the fur is once well set and bound in the rug by the binding warp, it becomes a pile of great resiliency and of great possibilities from a decorative point of view. There is, however, need of great care and experience, not only in combing the fur, and seeing that each strip is placed properly and is smoothly packed against the one that preceded it, but there is a great need of constant care regarding the tension of the warp.

One of the great difficulties of Chenille manufacturing is found at this point in the matter of setting the fur and supervising the contrivance that gives just the right pull on the warp threads. The fur, as is seen by referring to our illustrations, stands straight up in the rug and is not bent over to one side as is the case with many modern manufactured rugs and with all Oriental rugs. Because of this upright position of the pile in Chenille, it receives or reflects the light quite differently from the pile of an Oriental carpet, for instance, which is inclined so that the light strikes somewhat the side of the wool and not the fuzzy top ends that absorb the light, giving the rug a rich, dull effect.



Chenille Carpet with Strips of Fur unraveled from the Backing. When properly constructed, the Fur and Backing are securely woven together, making a Substantial Fabric.

CHEAPENING THE PRODUCT

ANOTHER difficulty from a manufacturer's point of view, is that when the rug is laid on the floor and is walked upon, the pile is inclined to flatten out in every direction unless the tension of the warp and the pressure of each piece of Chenille against the next, together with the sidewise pressure of the fur strip, is sufficient to hold it exactly and properly in place. Cheap Chenilles show this lack of care by weavers in a most alarming way, particularly in the plain varieties in which there are no patterns to vary the color and cover the inequalities of texture.

If you have a plain blue or a plain grey rug, and the light strikes in one place on the top of the fur, and in another place it strikes the fur from the right side, and in another place it strikes the fur from the left side, the surface of the rug presents three different shades and textures to the eye. This is one of the very delicate points of mill craftsmanship which should be understood by all who handle rugs so that they can discriminate between the finer qualities.

They should then explain to their customers the necessity of paying enough for materials they use so that manufacturers will not be tempted to hurry up their men to the detriment of the things they make. Householders ordinarily pay a comparatively small sum for their floor coverings, because the real value of such materials has never been sufficiently emphasized by the people who place carpets and rugs upon the market. If in weaving a strip of Chenille into a rug, the workman in the mill has to put in three minutes' time on the combing process instead of one minute, it is evident that this part of the hand labor going into the rug has been trebled. This fact always tempts the mill operator to hurry his men and turn out a greater yardage each day. If the men are hur-

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CHENILLE RUGS AND CARPETS

ried, they naturally cannot take as much care and pains in all the delicate processes of weaving as they might do if they were more at ease and realized that quality was the main virtue to be sought. This is a point which must be emphasized if mill craftsmanship is to reach its highest development in the United States. To neglect this point is to invite disaster to a splendid industry.



Cross Section of Chenille Carpet showing how closely the Standing Pile is crowded, giving Richness to the Material.

There is no doubt that we have at the present time a larger population of more ample means and of higher ambitions regarding the general character and fitness of the things they use in their homes, than is to be found in any other country, but the amount of information which is available to home makers concerning the things they use is extremely meagre. It is now the duty, and it should also be the real interest of all salesmen to become more thoroughly informed regarding the home furnishings they handle so that they can act as missionaries, if necessary, upholding the highest standards of industrial art, and making it possible for our manufacturers to go from conquest to conquest, overcoming the difficulties that beset makers of fine things by machinery.

WIDE RANGE OF TEXTURE

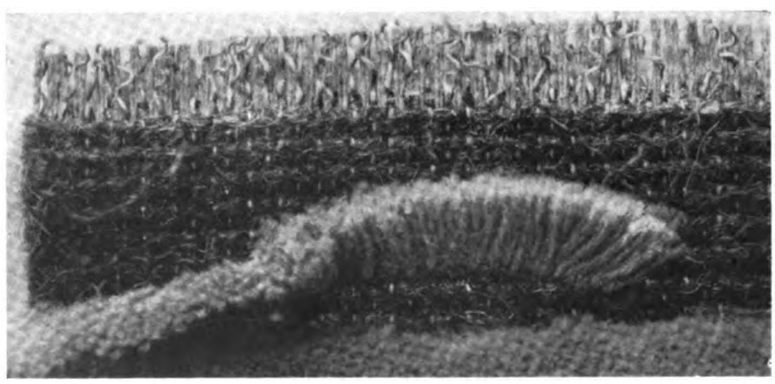
SALESMEN are more familiar with the plain varieties of Chenilles, in which the floor shows one uniform color, than they are with figured Chenilles which offer such extraordinary charm from an interior decorator's point of view. These figured floor coverings can be made to suit any place, any light, and may be made of any material. It is quite evident that for an Elizabethan interior, for instance, a coarser and rougher surface is desirable than would seem proper in a room decorated in the style of the Adam Brothers or Louis XV.

In Chenille, however, there is always a practical advantage in using a coarse, strong fibre, because of the disposition of the fur to be trodden out sidewise, as has already been described. For this reason, very fine worsteds, which are absolutely necessary in some of the other forms of floor coverings, because of technical difficulties in weaving, are not so often employed in the making of Chenilles. Worsted pile, however, shows a lustrous surface and is greatly to be desired in a room that has silken curtains. The heavy woolen surfaces are more appropriate in color schemes dominated by crewel work curtains, or other drapery materials showing bold patterns and made of wool, cotton or other sturdy fibres.

In all those forms of floor coverings where the pattern is obtained by running fine threads through delicate and complicated weaving processes, fine worsteds are very much to be desired because they represent perfection as threads in spinning. In the Chenille, however, because of the simplicity of the machinery employed almost anything may be utilized as fibre, from the very finest thread through to the coarsest and least promising material. This freedom from restraint regarding the fibres suitable for the technique of Chenille weaving, gives a wider range between fine and coarse materials than can be found in anything but a rag rug or braided mat. Here again is an important feature for retail salesmen to develop as a means of differentiating between good rugs and those of inferior quality. It is a point that manufacturers ought to make clear through all their advertisements and selling agencies.

ADVANTAGE OVER HAND TUFTING

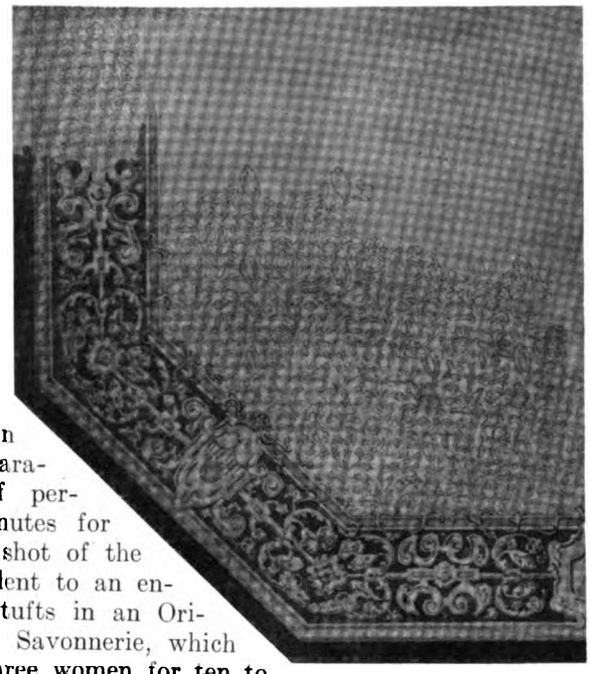
THERE is always a disposition to compare Chenille figured rugs with hand tufted rugs, because they are both articles of great beauty and are capable of infinite variety in decorative application. One point in which the Chenille has a great advantage over the hand tufted rug is in the matter



Chenille Carpet with Coarse Backing partially unraveled.

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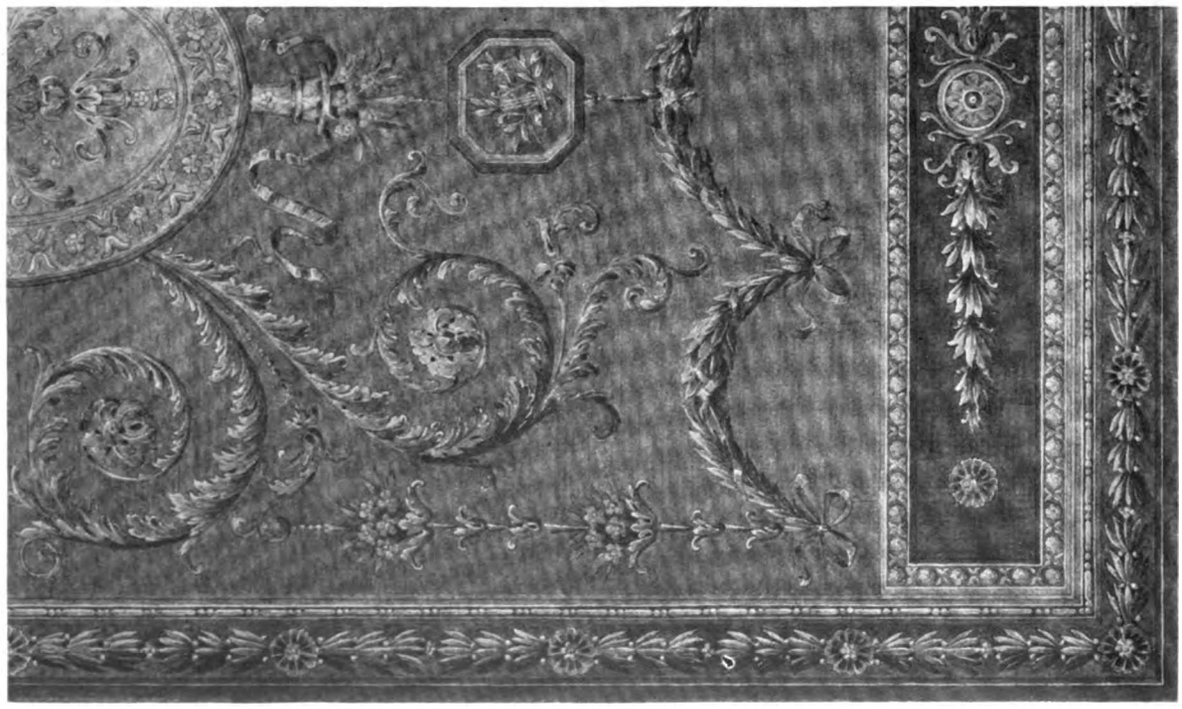
of rapidity of weaving. The process of setting the fur through the use of the setting loom (see page 85 of the February issue), proceeds ordinarily at a rate of four to eight strips to an inch. The fur which has been prepared on the blanket loom, ironed and cut to make the "V" shaped material, is placed and combed and bound in the rug in a comparatively short period of perhaps two or three minutes for each weft shot. Each shot of the Chenille weft is equivalent to an entire row of hand tied tufts in an Oriental, a Hand Tuft or Savonnerie, which would occupy two or three women for ten to fifteen minutes in the tying, inasmuch as each tuft must be tied separately in its proper place.



English Elizabethan Pattern arranged for an Octagonal Corner.

REPEATS BRING DOWN PRICES

WITH the growing popularity of the less pretentious fashions in housefurnishing, the purveyors of Chenille can make a strong appeal for their own particular qualities of floor coverings. Well designed rugs of this sort may represent simplicity itself and yet present singular richness of color and quite unequalled depth of pile and resiliency of surface. It is possible in the making of Chenille to produce rugs that display all the gracious variety and unexpected richness of pattern that have endeared the products of Oriental art to Occidental people. But such rugs or carpets are too expensive for the ordinary buyers of floor coverings. So to bring down the prices, manufacturers use numerous repeats. There is a recognized scale of prices figured out according to the length of the repeats in the pattern. If the repeat comes once in six inches a certain price is established; if it is a twelve-inch repeat another price is charged, and so on up to the largest and most ornate designs that can be imagined. This is another talking point decidedly in Chenille carpet favor.



Chenille Adaptation from a Hand-made Rug designed for the Empress Josephine.

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CHENILLE RUGS AND CARPETS

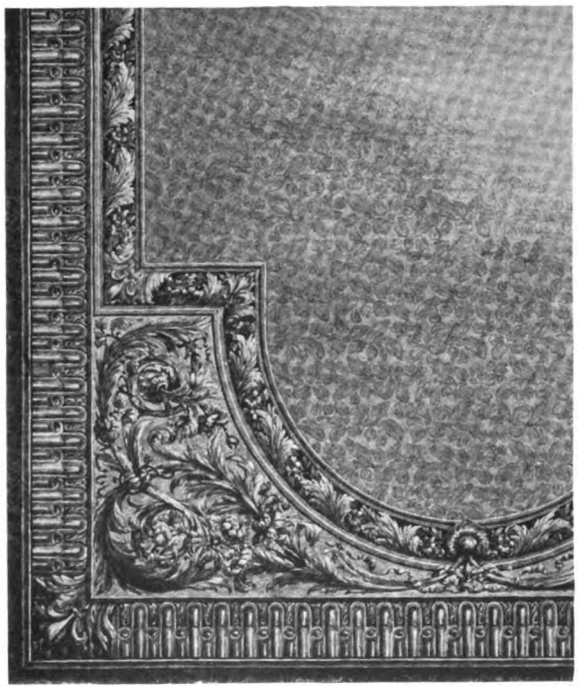
ADAPTABILITY OF SHAPE

AT THE present time Chenilles are extremely popular in America, first by virtue of their very deep and rich coloring, and secondly by virtue of their agreeable feeling under the foot on account of the length and substantial quality of the pile. Like the Axminster rugs, the fine fibres of wool which are used in giving color to Chenilles are all in the pile. In this way it differs from the Brussels and Wilton types of carpets where the coloring fibres run through the body of the material, and five threads are needed to bring one line of colored threads to the top for the colors of the pattern.

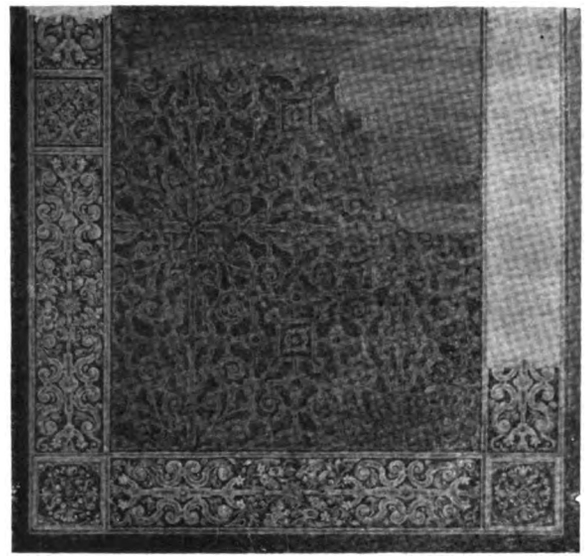
The greatest reason for popularity of Chenille as a method of manufacture, however, comes from its great adaptability as a process to meet all the varied requirements of floor coverings. The architect or decorator may order a floor covering of any conceivable shape and the manufacturer of Chenille can make him a rug to exactly suit these forms. In this way floor coverings can be made with suitable patterns to fit a bay window, or an alcove, or a room of octagonal shape, or any other of a thousand and one difficult measurements which architecture presents to the decorator.

EASILY PROCURED

OF COURSE, it might be possible to have a similar variety of forms in some other method of rug manufacture, but up to the present there is no way in which this can be done as expeditiously and as economically as with Chenille, with the exception of the hand tufted rugs. The Chenille factories are in our great cities and nearby towns, so that the delivery of merchandise can be made promptly and with satisfaction. The decorator can keep comfortably in touch with the man who is making his rugs and carpets and is able to exercise a much closer supervision than if he sends abroad to have hand tufted floor coverings made in Europe or Asia.



Chenille from a Louis XVI Savonnerie. Economy of Small Flower Repeats on an All Over Field.



Richness of this Ornate Design depends on a Small Repeat.

It may be said as a general statement that Chenille floor coverings surpass other machine made carpets in the depth and richness of their coloring, in the flexibility of their designs, in the variety of materials which may be used, and in the rapidity with which orders can be executed, inasmuch as it is now a distinctly American process of manufacturing.

FIGURED PATTERNS

IN THIS article the writer has insisted more on the various and satisfactory qualities of figured Chenilles than on the plain carpet varieties, because the splendid qualities of figured rugs are not properly appreciated among the general public or among the ordinary retailers of floor coverings. Almost every one is familiar with the advantages of the wide agreeable surfaces offered by plain Chenille carpets. During the last few years this form of floor covering has had a tremendous vogue and has brought well deserved prosperity to many people, but there are now indications that this matter of plain floor coverings is becoming somewhat

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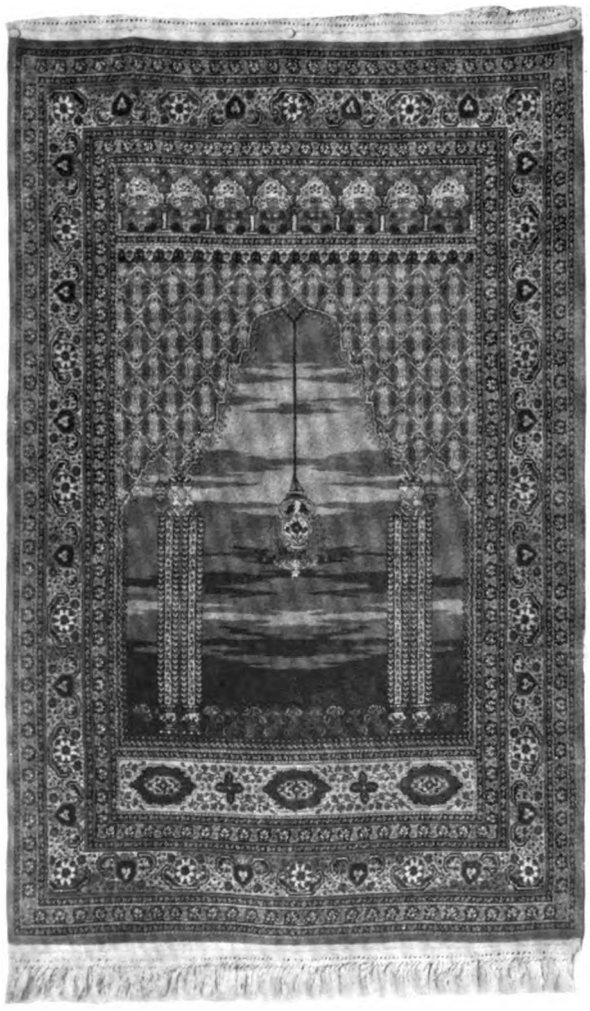
wearisome. For the future of the industry it seems most advisable that every emphasis should be placed on the artistic possibilities of the Chenille methods of manufacture for figured carpets in unusual shapes and of the great advantages which the decorator has in being able to see that his design is carried out with great accuracy and flexibility of execution.

EDUCATION AS A BULWARK

MODERN progress and the utilization of machinery have made possible the use of splendid floor coverings in almost every home. People of moderate means today are able to live in comfort and even in what at other epochs would have seemed splendor, surpassing the comforts enjoyed by even Athelstan, "The Glorious", who founded that old Minster on the River Axe. But the very popularity of the term Axminster, and the checkered history of the products it sometimes represents, serves to emphasize the need of preserving high standards in our industries and trades.

The desire for knowledge and a more perfect understanding of mill craftsmanship is everywhere apparent among home makers, and should be gratified to the full extent of our modern resources. The future life of our arts and industries, and the very strength of our commonwealth is dependent on better and more forceful methods of educational propaganda for our finer qualities of house furnishings.

The problems of securing more business for our rug and carpet industries and the real duties of patriotic citizens coincide. We must all work to build up and fortify the rug and carpet industry of the United States. The happiness of countless homes and the prosperity of our mills alike demand this effort.



Example of Supremely Delicate Weaving in a Rug less than Four Feet Long.

SALESMEN ATTENTION!

IF THE retailer and his salesmen are to derive actual value from the foregoing two-part discussion on Chenille rugs, they must analyze this material and make it part of themselves.

Would it not be well for the head of the carpet and rug department to hold a series of conferences with his salesmen on this subject, covering such points as:

1. Processes of construction. 2. Legitimate economies in construction. 3. Reasons for and weak points in cheap construction. 4. Selling qualities of Chenille as compared with hand-tufted rugs, Orientals, high-grade Axminsters. 5. Adaptability offered through wide range of fibre textures, patterns and shapes.

Having studied and discussed these construction and selling features of the product, the salesmen can then proceed with a written or oral examination on the subject, and can supplement their study by means of additional illustrations, obtainable from the manufacturer, or lantern slides obtainable from the Educational Department, Metropolitan Museum of Art and from other sources.

Such a program can also be carried out, to improve the salesman's interest in other types of floor coverings. Within a short time, Good Furniture Magazine hopes to publish material on Axminster and Tapestry rugs which will cover the same general topics as those discussed in the February and March articles on Chenille.

NOTE: For Chenille materials and rug designs, shown on this and preceding pages, acknowledgment is hereby made of the courtesy of James Templeton Co. and the Persian Rug Manufactory.

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FOR THE DRAPERY DEPARTMENT

Alexander King, Jr., Drapery Editor

BED ROOM CURTAINS

CURTAINS to be used in bed rooms are essentially practical and their first duty must be to meet the three conditions of necessary privacy, proper adjustment of light, and proper ventilation. Only after these utilitarian requirements have been successfully planned does the element of decoration for its own sake come into the rightful secondary place.

Taking up the real values of bed room curtains in the above order, the question of necessary privacy must vary according to the locality and type of house to be curtained. A modern apartment house bed room may look out on a blank wall opposite, or directly face another window, and a country house bed room be directly in the line of vision of the passerby, or well sheltered by adjacent trees and shrubbery. In planning and suggesting curtains, these points must be gone over with the customers, so that a clear understanding is established regarding the actual duty these curtains will perform.

ADVISORY SERVICE

Since Bed Room Hangings possess distinct personal charm as compared with the hangings of other rooms, it behooves the Drapery Salesman to be prepared to meet a multitude of tastes when showing drapery materials for the Bed Room. Accordingly, the Drapery Editor presents here a number of interesting bed room treatments and suggests numerous modifications to suit other cases. If in making your spring plans, you wish him to supply additional suggestions to suit your case, just address your query to Drapery Editor, 1160 Marbridge Building, New York. He will be glad to advise any Retailer, free of charge, regarding Drapery Designs, Selections of Materials, Cutting, Trimming and Workmanship.

TO INSURE PRIVACY BY DAY

USUALLY glass curtains give the necessary daylight privacy, and are variously made of organdy, muslin, dotted swiss, scrim, net or washable casement cloth. Gauze and the various qualities of silk which are damaged by a chance midnight rain, are not good suggestions for bed room glass curtains. The practical housewife will have a wholesome respect for the salesman who offers her some good "tub-fast" material for her bed room glass curtains,



1. Taffeta Hangings against a Figured Wall. The Flat Valances, with Outline repeated in Panels of Shirred Taffeta, are finished with Wide Ruffles.

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and will be given the assurance that he is really interested in her curtain problem.



2. For a Low Square Window—Taffeta Curtains drawn back at Point unusually high and Scalloped Valance hung above Window Opening.

PRIVACY BY NIGHT

THE necessary degree of privacy when the lights are lit must come from the heavier inside curtains, and here the range of suitable materials is much wider. Pile fabrics, velvet, and the like are perhaps the only ones totally barred—for the practical reason that they hold too many articles of dust in their depths which open windows will dislodge and pass along to the sleeper. Modern hygiene naturally suggests smooth hard finished material as eminently suitable for bed rooms, and among silks, taffeta holds the first place in popular favor and many manufacturers now offer qualities of this material far from prohibitive in price. Another material to suggest is sunfast. There are now very many of these guaranteed cotton fabrics on the market in plain colors, stripes and small patterns in all desirable shades, and when figured curtains are not desirable they make an excellent suggestion.

Cretonne and chintz have always been in great favor for bed room curtains, and are particularly interesting in so far as they are a genuine American tradition. Many of our grandmothers willed their chintz bed room curtains and bed draperies as choicest possessions to a favorite grandchild, and for those who want new curtains many of these fine old patterns are now faithfully reproduced.

Whatever the material, bed room curtains should be made to draw at night. Straight hanging curtains must have traverse cords and fixtures, but draped ones can be easily and quickly adjusted if the method of tying back, takes this feature into account.

This brings us to our second point of proper adjustment of light. Lined curtains hung according to the methods just mentioned, can be relied upon to darken the bed room for comfortable morning sleep, but may seriously interfere with the modern physician's orders regarding proper ventilation of sleeping rooms. Where ample window recesses are found, the closed curtains will not materially interfere with ventilation, nor will they become damaged by the weather. For those who have not this provision in their sleeping rooms, it is best to suggest a dark colored window shade which can be rolled well out of sight behind the curtain valance when not in use.



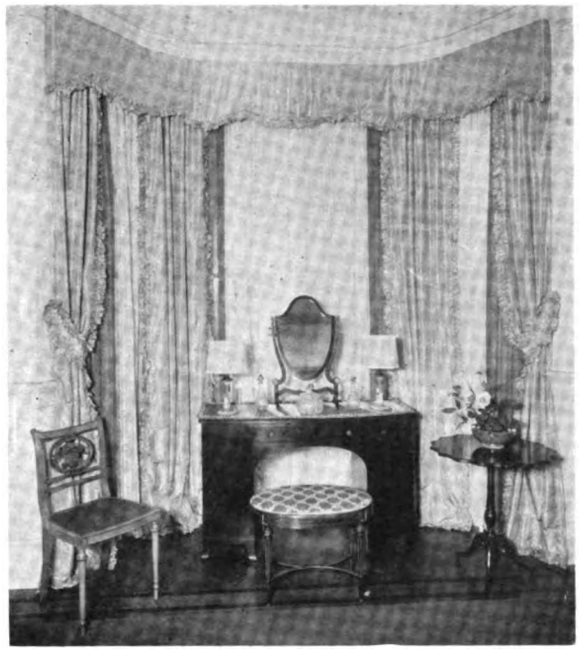
3. Elaborately designed Cretonne, featured in Valance. Narrow Satin Binding finishes Valance, Curtain and Tie-Back Rosette.

DESIGNS AND MATERIALS

KEEPING all these practical points well in mind, we can now pass on to the consideration of designs and materials. Bed rooms in constant use should not have too strong colors, or too bold designs, in their curtains, since the constant sight of them twice each day may "get on the

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nerves" of the occupant. Save the more daring patterns and colors for guest rooms which are only used occasionally and for short periods. The personal taste of the occupant should be given careful consideration, and, if possible, a favorite color made the dominant note.



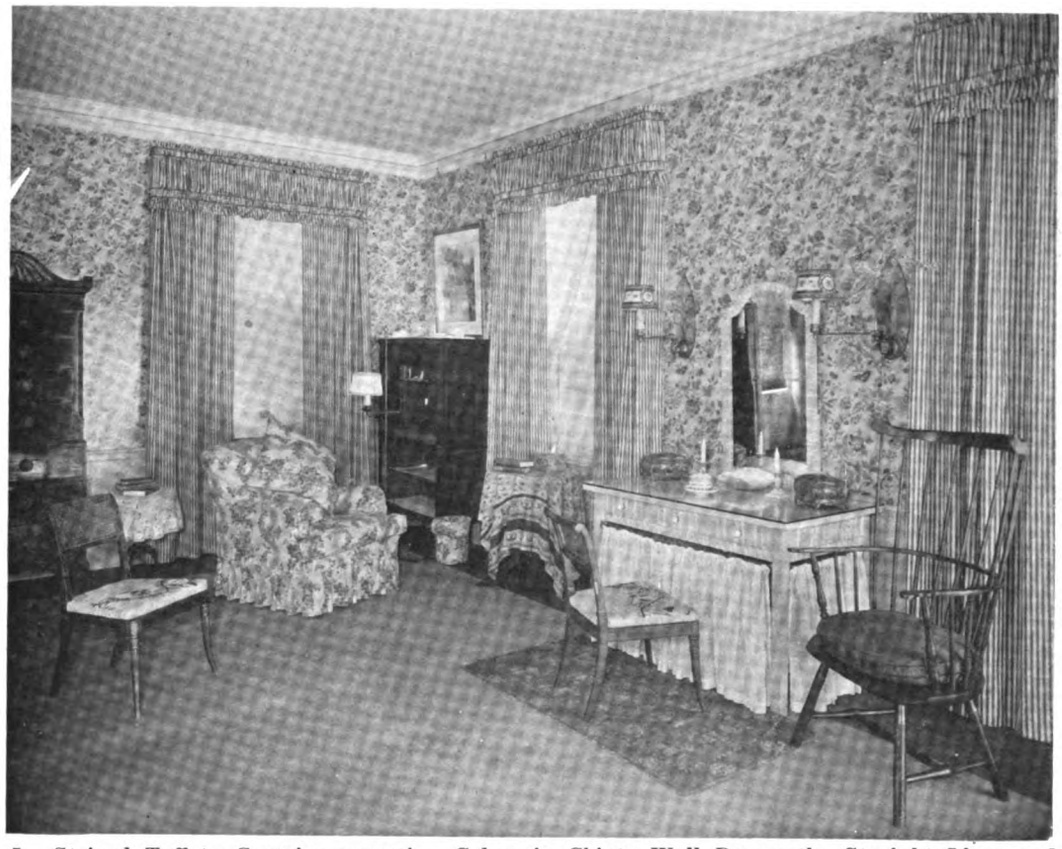
4. Triple Window Treatment—Taffeta Valance and Curtains simply trimmed with Ruching, pinked on Both Edges.

TAFFETA TREATMENTS

THE first illustration shows a large country house bed room furnished with rare antique pieces complete in every detail. Chintz curtains on the painted four-post bed, and the interesting antique wall paper used supplies all the figured motifs needed and suggests a rather elaborate treatment for the taffeta curtains. Flat valances with outline repeated in a panel of shirred taffeta, are finished with a wide ruffle of the same material. These curtains have a similar ruffle at front and bottom edges and are tied back during the day with folded bands of the same taffeta, finished with a rosette.

A less elaborate method along similar lines is shown in Figure 4, a triple window planned to hold milady's dressing table. Here the trimming is at the edge only. A ruching with both edges pinked outlines both valance and curtains.

Figure 5 shows an excellent use of striped taffeta curtains in the colors found in the chintz



5. Striped Taffeta Curtains repeating Colors in Chintz Wall Paper, the Straight Lines and **Straight, Shirred Valance accentuating the suggestion of Simplicity.**

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paper covering the walls. Straight shirred valances and straight hanging curtains help to accentuate the desired suggestion of simplicity.

The taffeta treatment shown in Figure 2 illustrates admirably what to do with a low square window. A deep scalloped valance is hung from the cornice line well above the actual window opening, and full, wide curtains are drawn back at a point unusually high. This method of treatment gives added dignity to the room and insures complete privacy when the curtains are drawn. The arrangement of casement curtains is also worthy of attention since this type of window is unusually difficult to curtain both practically and decoratively.

CRETONNES AND CHINTZES

A LOVELY sprigged pattern in glazed chintz was selected for curtains in the country house bed room illustration Figure 7, where the furnishings followed the English custom of not too studied attention to period. The valances are cleverly fitted over ogee curved cornices and both curtains and valances outlined by a narrow fluted ruffle of the same material. Simple muslin glass curtains help to conceal the practical roller shades needed, and the entire arrangement of draperies is both practical and decorative.

In many places the necessity for using bed rooms for sitting rooms as well, has called back to popularity the day-bed first designed in the luxurious days of eighteenth century France. A room following this modern adaptation is shown in Figure 3, with an elaborately designed cretonne used for curtains and upholstery. Full value is given the design in the material by featuring it in the valance outlines, and the tied-back curtains easily fall in place across the window when released. A narrow satin binding finishes both valance and curtains and a note of interest is given to the shaped tie-backs of the same material by a rosette finished in the same way.



8. A Spring Cretonne which supplies a Color Scheme for decorating an Entire Room.



9. Smart New Cretonne vivid with the Color Contrasts of a Futurist's Palette.

Occasionally there is an arched window in an elaborate country house or club, giving light to the bed room within. Figure 6 shows a delightful way to treat such a window with glazed chintz, and the curtain design is equally adaptable to a straight topped window as well.

MOHAIR CURTAINS IN THE BED ROOM

THE triple window for which special curtains were designed and shown herewith in detail, Figures 10 and 11, is a type frequently found in the suburban house used all the year around, and it is not at first sight always an easy one for which to develop an attractive curtain treatment. The striped mohair casement cloth used here is

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an ideal curtain material for bed rooms—sunfast, cleaned by merely shaking out, and possessing a marvelous springy texture which makes it, once properly hung, fall into graceful folds without effort. The valance, formed of three draped sections flanked by tapering jabots, is not in mohair a dust-trap as it might become in another type of material. Edged with a narrow sunfast fringe in the same tone as the curtains, it successfully balances a rather wide awkward opening. The curtains are simply hung, and edged in the same way as the valance. Additional curtains can be added on the perpendicular window divisions if this type of curtaining is to be hung without traverse fixtures. Also when necessary, glass curtains of scrim or muslin can be added to hang to the sill.



6. Delightful Treatment in Glazed Chintz for the Arched Window.

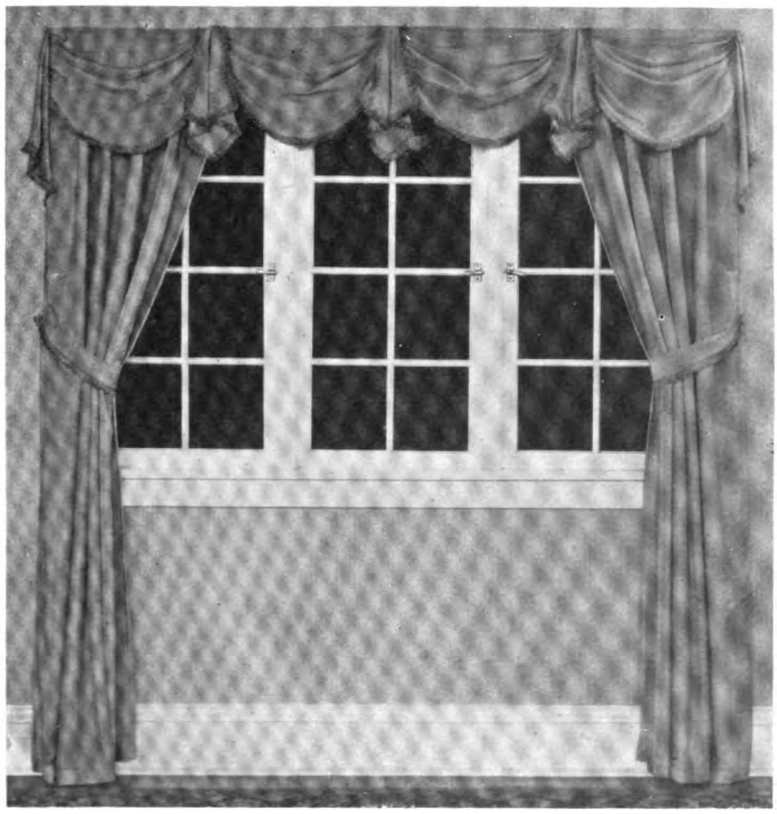
INTERESTING NEW DEVELOPMENT IN CRETONNE

THE new spring cretonnes illustrated, represent the last word in efficient and artistic printing on cotton, and have finally solved the problem of really finely colored cretonne at a moderate price. They are called "Ullswater Cretonnes" by their manufacturer, the name being taken from a lake in the North of England, supplying water to the factory with just the proper minerals to insure clear and



7. Glazed Chintz of Sprigged Pattern with Valances fitted over Ogee Curved Cornices and edged with Fluted Ruffle.

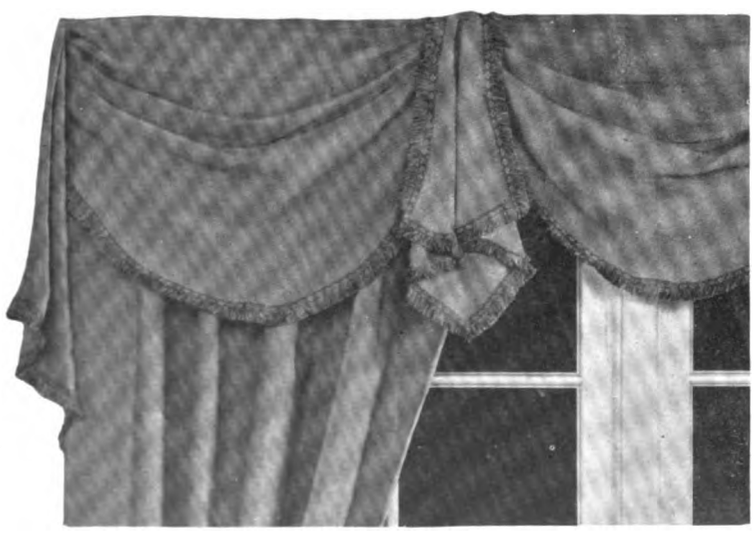
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10. Striped Mohair Hangings for the Triple Window. Muslin Glass Curtains may be added.

permanent colors in the fabric manufactured.

Printed in a wide range of color combinations varying from the softest blending of harmonious tones to the strongest color contrasts from a futurist palette, but always with a clear, firm quality of color only looked for in very high priced and exclusive materials, they are a boon to the decorator desirous of results at a popular price. Some of the designs are taken directly from well known museum sources, others the work of modern artists skilled in producing designs adapted to machine methods. In this way all tastes are represented, and it is not too much to say that any one of the patterns will supply a color scheme for decorating an entire room.



11. Detail of Valance, Green Mohair Curtains for the Bed Room —composed of Three Draped Sections flanked by Tapering Jabots and edged in Sunfast Fringe.

BED DRAPERIES

IT IS well to say a word on the proper curtaining for four-poster beds of the canopy type in connection with bed room curtains, since the earliest models of curtains still existing are to be found on the beds of great historic personages, still intact in either their original surroundings or in museums.

Present-day ideas of ventilation make it impossible to drape beds in the manner of some of the earliest types, for heavy damask brocades or velvets seem entirely out of place in a modern bed room. The late eighteenth century types, however, can be copied almost without altering a single detail, as is shown in Figure 1 by the illustration of a painted wood bed curtained with flowered chintz. Here the curtain valance and the bed cover are of glazed chintz, edged with a stitched binding of taffeta and tied back to allow free passage of air. Taffeta and faille lend themselves to similar treatments and can be made quite dainty by ruffled edges fluted or accordion plaited.

English four-posters and the American examples along similar lines, but simpler in detail, can be suitably and charmingly curtained in washable white materials, and many of the old models can be readily found and copied or adapted to fulfil the immediate needs of any particular bed room.

NOTE: Photographs of interiors by courtesy of Delano & Aldrich. Curtain materials from Lesher Whitman & Co.; Witcombe, McGeachin & Co.

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TEACHING INDUSTRIAL ART IN THE HOME FURNISHING CENTERS OF ENGLAND

SHOREDITCH — STOKE-ON-TRENT KIDDERMINSTER — BIRMINGHAM

By J. H. Rudd

ART AND CRAFT SCHOOLS

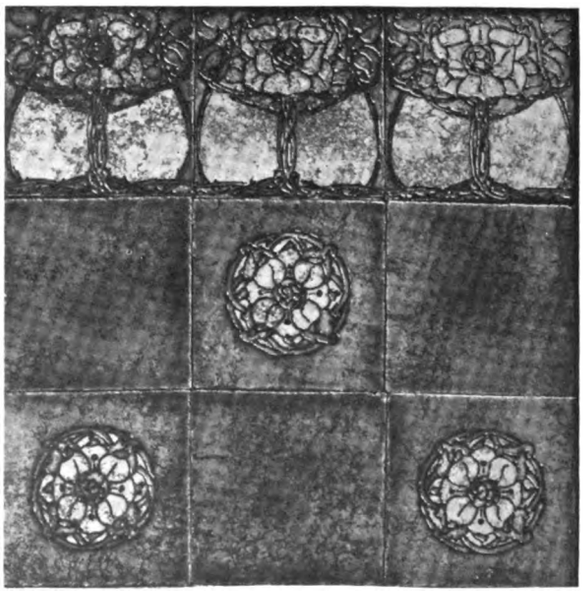
ORIGINALLY the schools of art in Great Britain were devoted to the teaching of drawing and design of a general character without particular or practical application to any trade. A gradual development has changed the character of the schools which have grown into what may be termed Arts and Crafts schools.

Most of the subjects are taught with a viewpoint to some special purpose. This is arranged so that the students, who have not decided upon any special purpose or craft to which their art training will be directed, shall take a general art course; but in the case of students engaged in some craft, or who have selected one which they propose to follow, the teaching is of a more definite character and designed to bear directly upon it.

To accomplish this, in most districts where there are any specially large industries of an artistic character, expert craftsmen and designers who are engaged in the particular industry by day are employed as specialist teachers during the evening. Thus the training varies considerably in different schools. In a few centers where practical work is carried on, the equipment is equal to that of a small modern factory. In these centers, specialist teachers are engaged during the day and the courses of training are often a substitute for an apprenticeship. In other schools where there are not any large local industries, little or nothing of a practical character is taught the rising generation.



Satinwood Writing Cabinet with Snakewood Bandings — Shoreditch Technical Institute



Glazed Tiles executed with a Raised Outline— Burslem School of Art

LINKING SCHOOL WITH MUSEUM

IN THE large towns, the school and local museum are somewhat linked up. Students visit the museum for the purpose of sketching good examples and receiving training in historic ornament. The attitude of the museum to commercial education has been criticised recently by Professor Rothenstein, Principal of the Royal College of Art, London.

"The whole attitude of the museum has been becoming more and more of an acquisitive attitude and less and less of a creative attitude. The museum of recent years has tended more and more in the direction of the wealthy collector, forgetting one of the principal reasons for the existence of museums in our midst—i. e., to help creative people and the manufacturers to solve their own difficult problems. The main object of the museum, which is really to set the old with new,

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Dinner Plate, made by Student in Burslem School of Art

to compare the possibilities of today with the possibilities of the past, and the powers of contemporary craftsmen with the powers of those of the past, has not been attained—that active side of the museum has scarcely yet come into being."

England has a great deal to learn from America in the manner museums should be conducted with the maximum result of usefulness to the industrial community.

CRITICISED AS IMPRACTICAL

TO STATE that the present relations between the art schools and the manufacturer is entirely satisfactory would be false. The manufacturers are continually complaining that the trained product of the schools is not practical, and although many capable artists are produced, when they are called upon to design for a particular industry, they are entirely ignorant of the practical processes involved in production. This is partially true and the defect is to be found mostly in the administration.

The inspectorate and most of the heads of schools are academically trained men, who have not had any experience of workshop or competitive life and to some extent (notwithstanding expert craft teachers) it reflects itself in the work of the schools.

Yet the Art Schools are doing good work, it is beyond dispute, and perhaps the best way is to illustrate what is being done in the towns where certain industries are the chief support of the localities. We will take the crafts associated with the furnishing trade. Birmingham, metal work—Stoke-on-Trent, pottery—Kidderminster, carpets—Shoreditch (London), furniture trade.

SHOREDITCH TECHNICAL INSTITUTE (LONDON)

THE Shoreditch Technical Institute is situated in the heart of the furniture making district of London, and consequently instruction is given in all branches of the furniture industry. There are courses in cabinet making, chair making, wood carving and upholstery. The apprenticeship system is nearly obsolete in London, therefore the future of the furniture industry depends, to a great extent, on the training given in such schools as Shoreditch. It is the largest school of its type in the kingdom. A high standard of production is encouraged. The satinwood writing cabinet with cylinder fall which (executed by a student of the Institute) we illustrate, is a testimony of skilful craftsmanship and is equal to that produced during the best periods of cabinet making.

A full description of the equipment and work carried on in this center was given in this magazine in July, 1920.

STOKE-ON-TRENT SCHOOLS OF ART

THE Borough of Stoke-on-Trent Schools of Art serve the district (commonly known as the Potteries) which comprise Burslem, Stoke, Hanley, Tunstall and Longlon.

An art advisory committee has been formed, including manufacturers and technical experts, and the whole art work of the borough, including the five schools of art, is now under the supervision of a superintendent of art instruction, Mr. Gordon M. Forsyth, who was previously



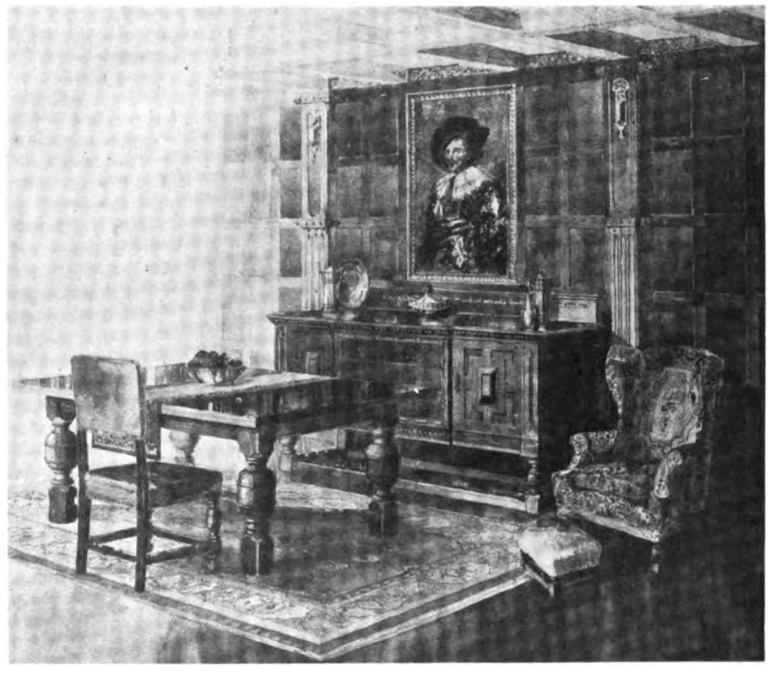
Lustre Placque, executed at Stoke-on-Trent School of Art

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a distinguished designer and art director of a well-known English pottery.

Carefully graded courses of study have been drawn up for all types of students in every phase of the pottery industry. Working in conjunction with the art schools is a well-equipped Pottery Science School, under Dr. Mellor. The aim is to bring the technical and artistic sides of the industry into closer relationship; because those responsible for the art training in the potteries realize the importance of technical knowledge, and the scientist pays the compliment of acknowledging that it is design that sells the work.

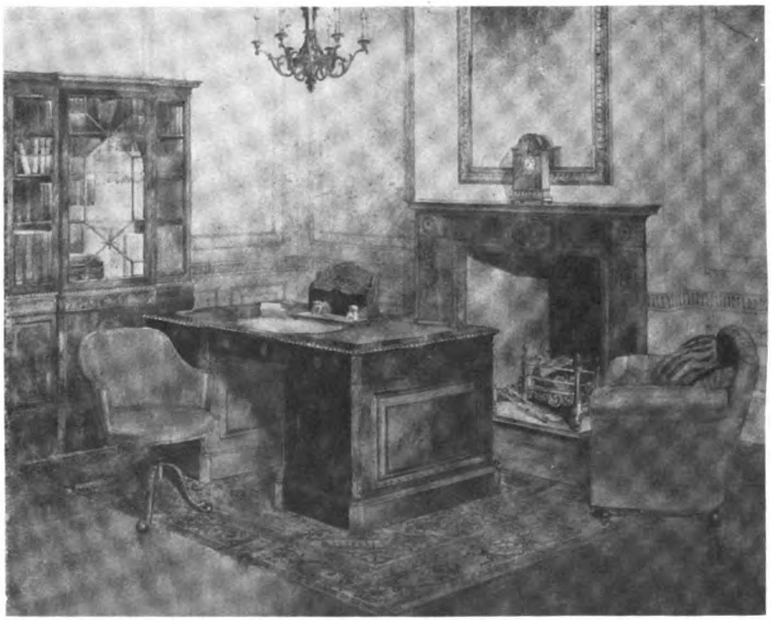
The eminent place which English pottery takes in the world's productions is to some extent, the result of the fine grade of teaching given in the art and science schools of this district.



Group of Dining Room Furniture in Oak, designed by Student in Barnstaple School of Art

KIDDERMINSTER SCHOOL OF ART

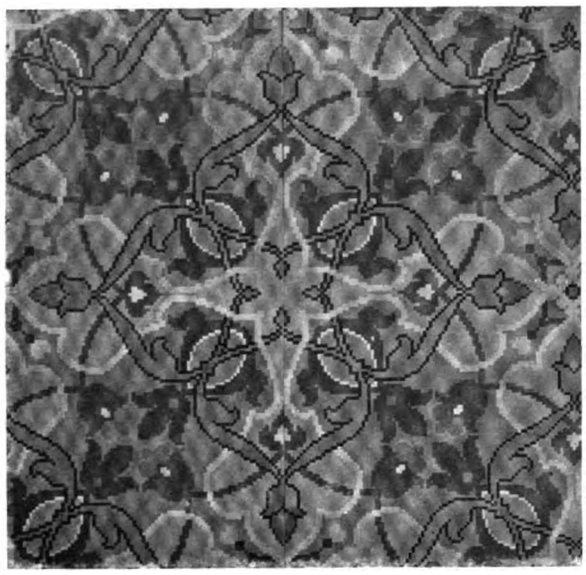
THE Kidderminster School of Art was founded more than fifty years ago, and from its inception one of its main objects has been the artistic training of young students who are, or may be, engaged in the local designing studios attached to every carpet factory. In the earlier days of this important industry, it was the custom of the manufacturers to purchase French designs, and in some cases to employ French designers; but happily this state of things has entirely passed away, and now it is satisfactory to record that nearly every carpet designer and draughtsman engaged in Kidderminster factories is English and has at some time or other received instruction in the local School of Art.



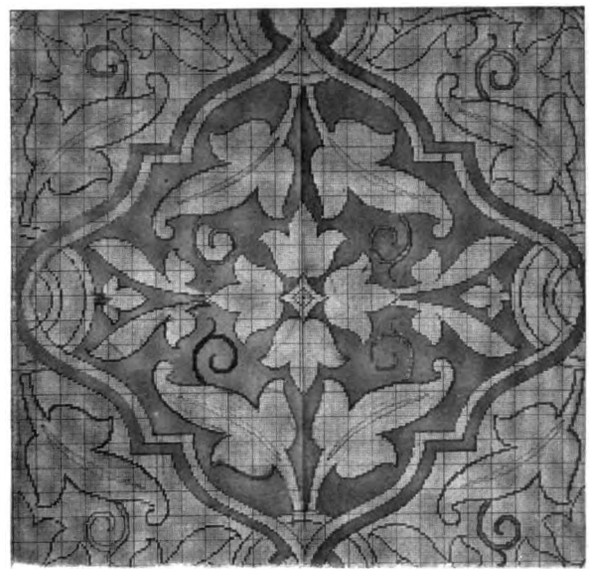
Chippendale Group of Library Furniture in Mahogany, designed by Student in Barnstaple School of Art

An instance of the close relation which the School of Art bears to the local industry is that the chairman of the committee, Mr. J. W. Grosvenor, is the managing director of the well-known carpet firm of Messrs. Woodward and Grosvenor, a firm with a world-wide reputation. At the present time there are nine carpet manufacturers on the committee of this school. On the staff of teachers are four men practically acquainted with the carpet industry and all its technicalities. It is recognized by the authorities that no school can produce ready-made designers, but that it is possible to assist greatly those whose talent lies in the direction of original

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Finished Design for a Carpet, by Student of Kidderminster School of Art



First Stage of Carpet Design on Squared Paper, by Student of Kidderminster School of Art

design, by increasing the student's power of drawing, his faculty of observation through the study of nature, and by affording access to the best examples of past masters—storing his mind with detail which he may eventually transmit to material in the form of design clothed with his own developed powers of draughtsmanship and individuality.

BIRMINGHAM SCHOOL OF ARTS AND CRAFTS

BIRMINGHAM being the chief center in England for the metal trades, the teaching in the Art Schools of the town is allied to the industry in many ways. Among the teachers are men very highly skilled as jewellers and silversmiths, and the work done under their supervision reaches a very high standard. A number of scholarships tenable for three years have been instituted through the generosity of a local gentleman. A certain number of these are granted every year, to selected candidates from the free admissioners, of whom a considerable number are drafted into the school from the elementary schools at the leaving age of fourteen years. The system whereby the drawing in all the elementary schools is regularly supervised by highly qualified members of the Art School staff, ensures that these free admissioners represent largely the best available talent in the city. They are required to attend the school all day. Education of this type must raise the standard of the productions of the community in which these students will eventually settle.

One school in the town is definitely associated with the jewellers and silversmiths trade. The control of the school is in the hands of a joint committee, half of the members being nominated by the School of Art Committee and half by the Jewellers' Association from the trade. As far as can be, the requirements of the industry are met, not only from the art side, but also from the technical side, and the school is equipped in a most up-to-date manner to meet the more technical needs, the die-sinking and tool-making rooms, for example, containing all necessary machinery for their requirements. The school caters not only to the young people engaged in the trade, but for the older workmen and foremen, where specific instruction is wanted.



Copper Sign, repoussé, designed by Student of Birmingham School of Arts and Crafts

The director of Art Education for the city of Birmingham is Mr. B. J. Fletcher to whom we are indebted for both headpiece and tailpiece illustrations.

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FURNISHING A MODERN LINER



Le Paris, a Floating Exhibition of Furnishings in the New Style

By GEORGES BENOIT-LÉVY

Modern French furnishings are more admired than understood by our American home makers, since French importations are rarely shown here in their natural settings. As a result, they strike us as decidedly novel, fresh and charming; at times even as adaptable supplements to our favored English styles. But by and large, American home furnishings makers, dealers and the public do not view with appreciative understanding the Modern Art idea that France is so enthusiastically promulgating. Hence, it is fortunate that this unusual ensemble of the work of the greatest Modern artists, on the liner "Le Paris" may be presented here—showing architecture, furniture, textiles, lighting fixtures as a Modern Art unit.

Simplicity, frankness of design, rare colorings mark the fundamentals of this idea, which Americans are half-consciously adopting. It is hoped that the following article by M. Lévy, a French journalist of distinction, will make for a greater understanding of French design in furnishings.—Editor.

TENDENCIES OF L'ART MODERNE

ON FIRST consideration, the term *l'art moderne* brings to mind those bizarre forms, unhealthy and restless, which appeared early in the twentieth century, as the creations of random seekers after manifestations of a new art. Now, real art is not the result of mathematical conjecture; rather is it the emanation of those vital currents which make up the moral force of the world.

Thus is it with great joy that we are witnessing in France the actual unfolding of a renaissance in art and life in general. These present tendencies are inspired directly by harmony of nature, joy of living, human happiness.

The result has been attained by enlightening our conceptions with the gleam of truth, by means of that light which holds first place in the Seven Lamps of Architecture discovered by Ruskin, forerunner of the modern idea. It is the sincerity of the Middle Ages, but expressed with all the resources of modern technique.

In painting and in applied arts, the great Victor Prouvé, of Lorraine, revealed the beauty of family life in the Happy City, and the refinement of decoration inspired by nature; and next to him, the master glass maker Daume expressed the same sentiment in his delicate vases of transparent crystal. These great minds lighted the torch, which more recent artists have kept aflame.



Dining Saloon for First Class Passengers, executed under the direction of Rémon

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FURNISHINGS

AMONG furnishings, the revival is due to a galaxy of young masters like Dufresne, professor at the Ecole Boule, described in a preceding article.

Dufresne, Prou, Lalique, Nelson—give to their works of art a rational plan, taking into consideration the requirements of comfort; but they do not sacrifice any of the grace of line; indeed, they enrich their productions with decorative motifs of most exquisite taste. The precious woods used permit of variance of color tone by a diversity of stains. Veneer, the burl of wood, and inlays are chosen with discretion and tact. Painted woods are not used except in unusual ways; the rarest varieties of wood appear in their natural color, with their characteristic veining, grain and tones given full credit.

The effects thus obtained will be easily visualized by the home furnishing experts of America.



The Steamship "Le Paris"

From this school of artists, results the *ensemble* style, of which we are going to give some examples, borrowed from the furnishings of the steamer de luxe, "Le Paris."

PLANNING THE PARIS

BEFORE proceeding further, it is necessary to take a general glance at the steamship which we are going to visit, and to point out reasons which have led us to choose The Paris among the many floating palaces which unite the old world with the new.

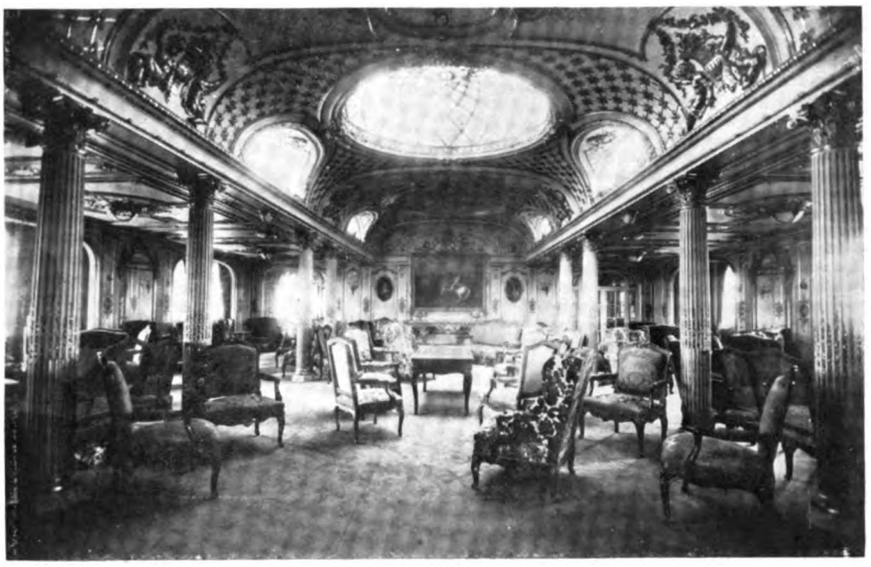
The Paris is the only steamship which is entirely furnished in the *moderne* style. It was the wish of M. Dal Piaz, *directeur* of the Trans-Atlantic line, a brilliant mind and a connoisseur—to enable our decorators to apply, in the furnishing of a steamship, all that modern art taken in its most elevated sense, could suggest to them.

The execution of this steamship was turned over to the Society of Ship Builders of Saint-



Salon de Lalique—by Nelson, with the decorative Fabrics designed by Mlle. Lalique

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Contrasting with the Modern Style of The Paris—Period Styles of decoration are used on the liner, La France

Nazaire, in their studios at Penhoët. The president, M. Halphon; the director, M. Godart; the general secretary, M. Boistel, devoted all their energies to making the furnishings of the steamship Paris the most beautiful specimen of contemporary French art. I shall pass over the general description of the vessel—its speed, its tonnage, etc. We are concerned with its furnishings, and the plan which makes it a floating hotel.

AS A FLOATING HOTEL

THIS "hotel" is equipped to accommodate 563 first class passengers, 460 second class, 1,100 third class, and 1,200 steerage.

On the upper deck are the drawing rooms for the first class; below these, drawing rooms for the second class and staterooms de luxe. On both sides, under one part of the saloons, are located the dining rooms for the first and second class passengers. Below these, the kitchens.

The kitchen for the first and second class passengers is in direct relation to the electrical lifts, as well as the supply quarters, steward's room, and cold storage rooms. These rooms are themselves located over the refrigeration plant. The kitchen for the first class passengers is a large room of 17 by 26 meters, with a central stove, from which the smoke is drawn off below. The vacuum pipes for carrying off vapors, like the side partitions, are ornamented with tile decoration, brightening the whole effect of the room.

Having sketched this general plan, let us merely say in passing that The Paris is an oil burning ship and the complement required in the engine room numbers 124 men, whereas if it were fed by coal, 280 men would be necessary.

Among other interesting facts of like nature, the electric power plant for lighting, cooking, heating, ventilation, etc., has a wiring development of 225,000 meters. The electric lighting system totals 265,000 candle power, distributed among 12,500 lamps.

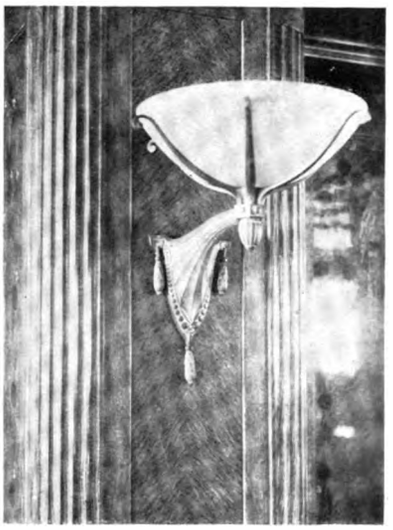
Work on furnishings for The Paris commenced in the middle of 1919 in the studios, but work on board the ship itself was not begun until 1920 for the main woodwork, partitions, etc.; and only toward the middle of 1920 for the furnishings proper and the placing of the hardware. The work was completed in June 1921. The furnish-



View of Mezzanine Level of the Rotunda, with Balustrade in Wrought Iron, by Robert

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ings for the "hotel" section of The Paris cost in the neighborhood of 10 million francs. If one divided the total cost of equipment and furnishing of staterooms, saloons, dining rooms and common supply rooms by the number of passengers, the cost of the interior equipment, per passenger of the first class, would actually amount to 1,500 francs.



Side Light with Bowl mounted on a Support of Ormolu; designed for First Class Smoking Room

TRADES EMPLOYED IN OUTFITTING A LINER

I SHOULD like to see a list of the corps of artisans employed in assembling the furnishings of a great liner like The Paris. I am indebted for the following information to M. Silvain Sgier, engineer and director of the purchasing department of the Society of Ship Builders at Saint-Nazaire.

For the woodwork: Carpenters built the framework, uprights for the partitions, scaffolding, etc.; the joiners were placed in charge of the partitions and heavy work; the cabinet makers, inlayers and varnishers constructed the furniture proper, while the chair makers had exclusive charge of chairs and seats.

For the veneering, such a series of workmen was required as sawyers, planers, polishers, sharpeners of saws and other instruments, and the veneerers proper.

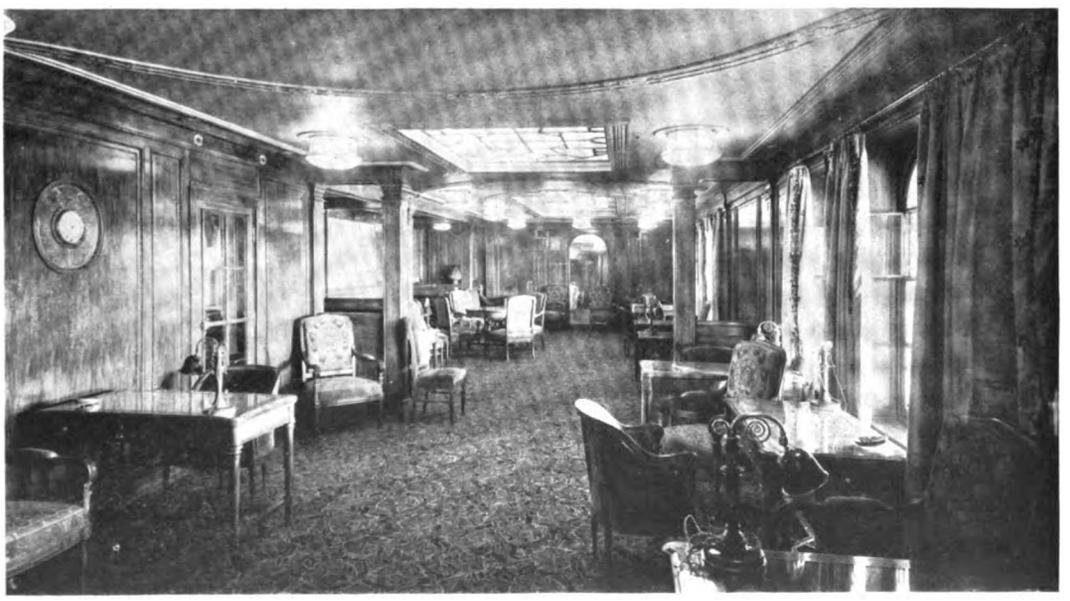
For the iron work: Carpenters made the iron framework, iron workers the grille work, balusters and iron fittings; the pipefitters, coppersmiths, and plumbers attended to their sanitary installations; the electricians to special work; the telephone installers and mechanical adjusters to their share.

Other corps of workmen: Upholsterers, painters, decorators, artists, plasterers, workers in inlay, tile makers, glaziers, layers of linoleum, painters of glassware, masons, cement workers for the tile and hardwood flooring; sculptors, workers in bronze and decorative modelers; locksmiths for the locks, framers of engravings and paintings.

There are also to be added to this list, workmen in the studios of the different furnishers and ship builders, who made different objects of art, and prepared various materials used on board the ship in its construction.

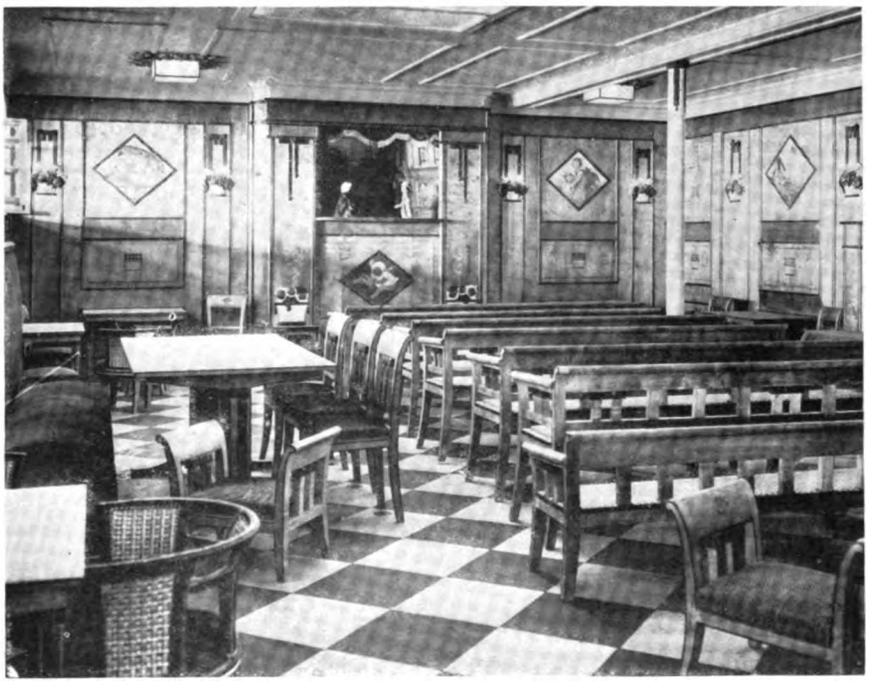
MODERN ART FURNISHINGS ON BOARD THE PARIS

THE grand stairway and the adjoining galleries were designed and decorated according to the plans of the architect, Bouwens de Boijen. They consist of a large hall of two levels. The dome and balconies in wrought iron by Brandt, and the varnished woodwork from the house of Laglas-Maurice, in Nantes, produce an



One of a Series of Distinctive Smoking Saloons

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Children's Play Room, decorated by Madame Salzédo

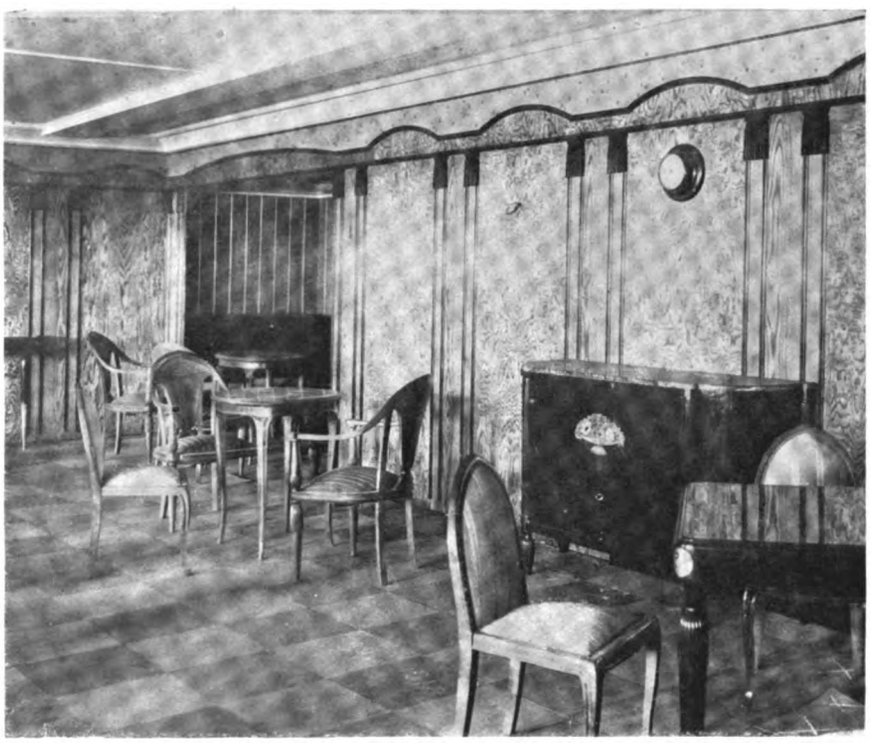
effect which combines rare harmony of line with great richness of execution. The elevator is in the immediate vicinity.

At the top of the staircase is the lounge in *moderne* style, decorated by Nelson, with wall casings in amaranth colored wood against a mauve background, and alternating with pilasters very flat and square. Set in the wooden panels are side lights consisting of sprays of roses encrusted in molded crystal vases. At either end of the saloon are facing panels—one decorated with a nest of doves, with the two birds frolicking amid flowery branches, from which panel the basin of a fountain takes its support; the other enshrines a clock on which the hours, detached on a background of rose marble are represented by butterflies of crystal during the day, and by moths by night, of black porphyry with spots of mother-of-pearl.

This interior is lighted by an oval cupola upheld by columns made of crystal and wrought iron combined. At night, the pendant lamps and the wall brackets light this beautiful saloon, bringing into play the silk hangings and the carpets designed by Mademoiselle Suzanne Lalique.

An adjoining saloon, executed under the direction of Boulanger, is decorated with twelve medallions of white terra cotta, and with the twelve signs of the zodiac distributed symmetrically and radiating from a chimney of green marble.

The reading room by Karbowski has panels of sycamore framed in uprights of walnut. Further on, one has access to the smoking saloon, built in two levels under a vast cupola, with a double staircase finished with a balustrade of wrought iron, by Borderel. The woods employed by Laglas are of polished and varnished inlay of oak and lime wood.



Second Class Drawing Room in Rose and Amaranth, by Prou

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DINING SALOONS

THE dining saloon for the first class passengers measures 20 meters long by 26 meters wide. It is disposed on two levels and has a cupola, equivalent to three decks in height. The decoration was turned over to the house of Rémon, which used for the walls, a combination of plaster and lime wood, with fruits in colored woods against a gilded background. The vault of the central arch is supported by pilasters of black and gold marble, set in ironwork. The balcony railing and balustrade of the inner stairway are likewise in wrought iron by Robert and represent La Fontaine's fable, The Stork and the Fox.

For the sake of contrast, I am reproducing a typical view taken on board the La France, furnished entirely according to historic styles of the great epochs. It is curious to notice in this comparison, the striking difference between the new style, gay and smiling, and the austerity of the old forms.

Take, for instance, the dining room of the second class passengers executed by Prou, in locust wood. One enters by the stairway which comes down between casings of oak, elm and maple. The mural coverings are composed of large panels of polished oak, separated by pilasters of locust wood at the top of which are placed baskets filled with fruits of vivid colors, standing forth from a ground in relief, of yellow and white lattice work. The fruit basket design has been used as headpiece for this article.

A MARVEL IN ROSE AND AMARANTH

THE same artist designed the drawing room of the second class passengers, in woodwork of rose colored ash, set off in panels of amaranth beading. He has thus produced a marvel of coloring. A painted frieze runs the length of the room, and in one corner is built an alcove of grey wood with a divan; the seats of wild cherry decorated in violet and green.

In the second class smoker, the French Society of Industrial Art has resorted to the use of alternating panels of green fibro-cement with panels of birch and framework of varnished sycamore.

For the children's play room, we are indebted to Madame Salzédo, a designer of children's books. She has used, for this interior, birch and grey-toned poplar.

The apartments de luxe are most exceptional. Take, for example, the one designed by Tardiff, of which the dining room, in mahogany and wild cherry, was carved by Prou. One of the staterooms is finished in lime wood, the second in oak, the third and fourth in ash.

There is one apartment de luxe designed by Follot, all in maple and sycamore. Another designed by Schmitt, of which the stateroom is of varnished maple and the drawing room of green *padouck*. Still another all in teakwood and grey lacquer; another of which the stateroom is of maple and olive, the drawing room of blue lacquer. For the staterooms de luxe, we are indebted to André, (the walls in oak and ash, locust and wild cherry, imitation rosewood and lime wood); to Dufresne (for those in burled elm).

The furniture is of most delightful design and execution, as above illustrations suggest.



Upholstered Chair by Follot



Second Class Dining Chair



Apartment de luxe by Follot

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SEEN IN NEW YORK

Current Exhibitions Demand More Sympathetic Backgrounds

By WM. LAUREL HARRIS

POPULARITY OF USEFUL ARTS

AT THE present time the art loving public are turning from painting to other forms of artistic expression, such as are useful in home making. Undoubtedly, this attitude is being gradually reflected throughout the country. Everywhere people are taking greater and greater interest in the decorative arts and trades that minister to the happiness and comfort of the home.

As has often been pointed out in the pages of Good Furniture, the future of American art is inevitably bound up with the ambitions of American people to have appropriate domiciles. The present exhibition at the American Art Galleries well illustrates this point. Neither the sentimental painters of the Barbizon school, nor the sugary sweetness of Bouguereau's large compositions, nor even the bold and virile brush work of Franz Hals could hold the attention of the visitors.

In the upper galleries of the American Art Galleries, collections of Colonial furniture and antique Oriental rugs were on view. These were the things that the majority of people were most interested to see. And here they were much more interested in viewing the ruder textiles of Colonial days, simple though they were, than the sumptuous fabrics from far-off lands. This significant tendency is all a part of the general movement which is in course today, of emphasizing the charm of the handicrafts of our early Colonial forefathers. And the growing appreciation of all American home furnishings.

All this is very encouraging to the manufacturers of good furniture and fine fabrics. There is, however, a somewhat disconcerting aspect of this modern trend, inasmuch as people fail to see that some of the Colonial furniture placed on view in our auction rooms is less beautiful and less finely made than Colonial furniture made in the factories along the East River today. Certain of our furniture designers have so thoroughly mastered the lines and proportions of Colonial art that with modern appliances they can turn out furniture that is superior in almost every respect to the ordinary Colonial furniture which we see in the majority of auction rooms.



Main Gallery of the Art Center, New York, hung with Hand Decorated Cottons from the Collection of Harry Wearne

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YESTERDAY'S FURNITURE DOESN'T FIT TODAY

THERE is, however, a constant danger in making furniture and house furnishings only by imitation, inasmuch as it paralyzes invention and produces things which are not entirely suited to the peculiar circumstances of today. Most people in our time, for instance, live in unpretentious houses or small apartments.

Yet the art which has been handed down to us from other days is an art planned expressly to meet the requirements of a people who lived in palatial rooms and who felt it necessary to impress the public with the magnificence of the castles which they occupied. In copying their formulas of decoration abjectly, we accept misfits in furnishings.



Early American and Contemporaneous English Furniture, arranged for Educational Purposes in a New York Picture Gallery

This tendency of modern men to wear the cast-off grandeur of other days is emphasized by the present exhibition of manufactured articles in the Metropolitan Museum of Art. While showing the remarkable achievements of our manufacturers as they have been inspired from the treasures in the Museum, all too frequently the talents exhibited are grossly imitative. The matchless treasures in the Museum are naturally enough for the most part, things from the palaces of kings and nobles. Up to modern times, the masses have never had fine furniture so that today they are beset by many confusing circumstances when they make an effort to carry out their best ideals in the small sized homes they live in.

SMALL ROOMS BEST FOR DISPLAY

FOR effective display, house furnishings should be shown in comparatively small rooms. Manufacturers should take a lesson from the experience of the picture painters in the past and realize that the exhibition of their works in very large halls or galleries may often defeat the real purpose for which their merchandise is made.

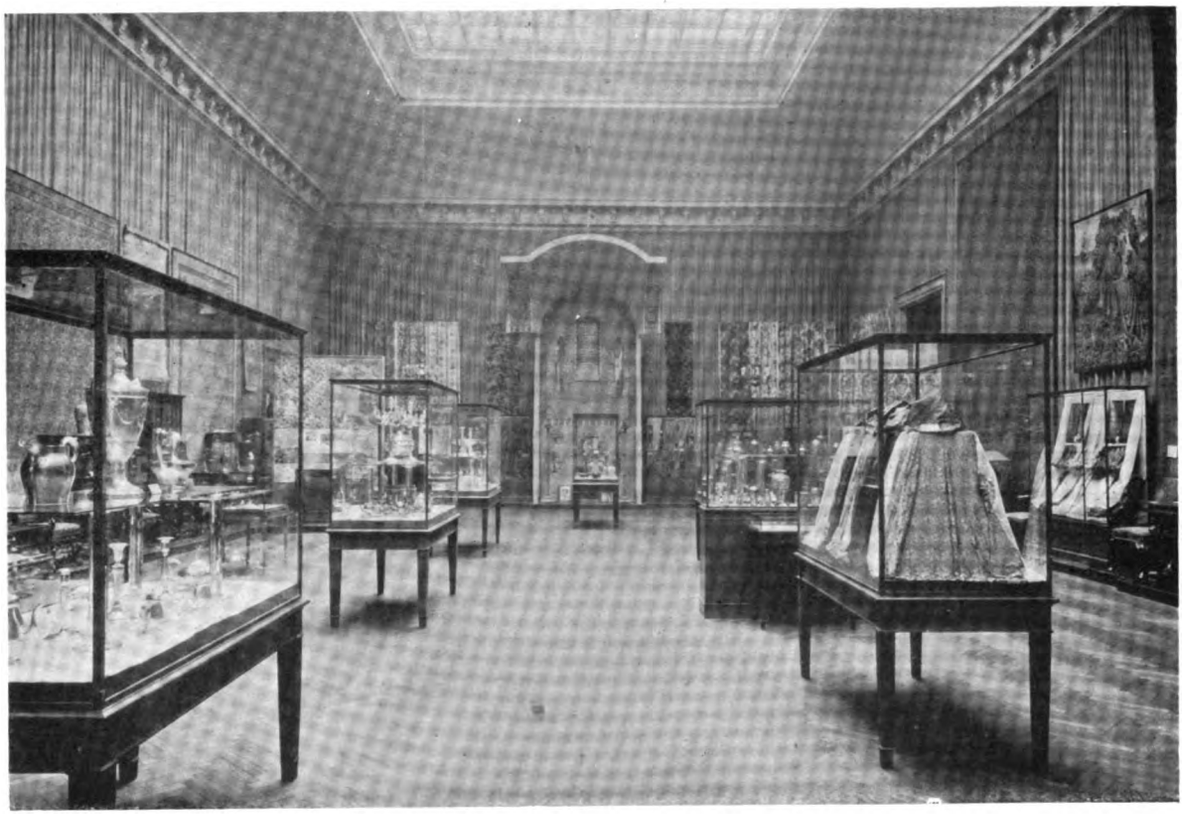


Colonial Furnishings in Atmosphere Grouping, now on view in a Fifth Avenue Picture Gallery

To be successful, the modern merchant must have things which he can sell to the majority of the people, and it is evident, the majority of people cannot live in stately halls. For that reason, the smaller rooms of the Metropolitan Museum, in which previous manufacturers' exhibitions have been held, were better adapted to the requirements of the present moment than is the prodigious hall for special exhibitions, almost a hundred feet long, in which the 1922 show was held.

One of the reasons why our modern painters do so little that

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General View of the Sixth Annual Exhibition of Industrial Art, Metropolitan Museum

is useful to modern people is that their efforts have been constantly directed toward striking exhibition pictures which are only capable of being seen properly in large rooms. If this same method of exhibition is carried out in the arts applied to industry, that we are beginning to see placed so conspicuously on view, sooner or later the results now apparent in the picture world will afflict house furnishers, and the man who wishes his products to be seen will be forced to make things of a startling nature. House furnishings of a sensational nature are entirely unsuited for home life in America, and are not in any way calculated to help along the modern development of industrial art.

Then, too, the tendency in large and crowded exhibitions is to show the finest merchandise in positions where it is bound to look out of place and wrong. A rug, for instance, which looks well upon the floor is not a suitable textile to hang upon the wall. At the Metropolitan Museum at the recent exhibition, rugs were the dominant feature of the show and hung as tapestries along the walls. It is quite evident that no other arrangement is possible under the conditions that prevail in the Museum. That is too bad. It is more than too bad. Such a condition calls for a remedy.

WHERE EUROPE IS WISER

IT ALL goes to show that the best place to exhibit house furnishings is not in a large Museum. We need a specially designed place that in its architecture will suggest ordinary home making conditions. In this respect the European countries are wiser than we, and their best house furnishing exhibitions are held in buildings specially prepared, with almost endless series of rooms so that chairs, tables, furniture, lighting fixtures and all the other materials that our decorators and home makers need are on display in conditions that are natural for such things.

The Metropolitan Museum has done its very best, it has accomplished an extraordinarily good work for the people of America and is deserving of great praise, but on the other hand, we should criticise severely the American people themselves in not providing proper facilities for the display and for the enthusiastic encouragement of our industrial arts so useful as aids in the development of trade and commerce.

INDIA PRINTS AT ART CENTER

TO FORTIFY our American trades and industries, the Art Center has developed an elaborate system of inter-communication which

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has recently been set before the public in a printed chart. This chart shows how the seven constituent societies of the Art Center, which includes designers, decorators, architects, as well as many manufacturers and advertising art directors, are the inspiring and dominant forces in the combination.

The Art Center building has an advantage for its exhibitions, in that it is arranged with many small rooms which can be furnished to suit modern requirements. It is the intention of the Art Center to decorate these rooms so that they may serve in a continuous fashion the same purposes which traveling exhibitions may be expected to carry out. At the same time the large gallery at the Art Center is used continually for exhibitions of superlative works of art, such as the recent display of hand decorated cottons from ancient India and Persia, from the collection of Harry Wearne. The accompanying illustration shows how handsomely these superb cottons look when hung on the dull grey walls of the main gallery at the Art Center.

EVEN PICTURE DISPLAY METHODS CHANGE

MANY of the picture dealers along Fifth Avenue have begun to understand that even in selling oil paintings, a sympathetic "atmosphere" or background is always a precious asset.

The old-fashioned method of hanging pictures on a red plush wall and letting it go at that is being rapidly abandoned. Wise dealers try to show their clients how works of art may become delightful details for homelike interiors. Some picture galleries, as for instance, the galleries photographed to illustrate this article, have what might be termed home making experts to advise with their clients desiring greater decorative harmony at home. In these galleries, pictures are displayed in artistic relation with well known types of furniture. In certain instances, the wise picture dealer goes still further and permits his home making expert to create a real illusion of domesticity with rare old laces and linens, setting off the grace of well appointed tea tables while old andirons and antique candelabra give unusual charm to fireplaces and mantels.

It will be interesting to see how far this idea can be worked out. The picture dealer must not allow himself to wander too far afield. Even so, he can proceed considerably further than he has up to the present, in the effective display of pictures, by showing them in a sympathetic home environment.



Opposite End of Exhibition Room showing Modern Home Furnishings of Museum Inspiration

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Are You Using Our Contract Department?

KLEARFLAX has earned for itself an assured place in the home. Yet its achievements as an ideal floor covering for Hotels, Churches, Clubs, Stores, Offices, Theatres, Hospitals, Schools, and Public Buildings, are equally impressive.

Please deviate from the common habit of taking for granted letters like those reproduced herewith and note the outstanding features—beauty, long wear, harmonious, steady colorings, readiness and ease with which Klearflax cleans.

The extensive advertising we are doing this Spring insures the constant interest of your best trade in Klearflax for the home. By direct mail and in certain magazines we are emphasizing Klearflax extraordinary merits as a rug for business offices and large contract jobs as well.

Never before in our history has the public appreciation of Klearflax been so evident as now. Never have we given our trade so full a measure of value and sales assistance. If we can serve you in any co-operative way, be sure we are ready and eager. No matter what your experience is with other lines, you will find many profitable outlets for Klearflax now.

BEEKMAN ARMS
RHINEBECK, NEW YORK
W. W. FOSTER, Proprietor

March 22, 1920.

KLEARFLAX LINEN RUG COMPANY,
Duluth, Minn.

Gentlemen:

Klearflax Linen Rugs have served me so satisfactorily that I feel you should know about it, thereby enjoying the satisfaction of knowing one more pleased and appreciative user of Klearflax Linen Rugs.

When I remodeled Beekman Arms three years ago, with the view of attracting the best motorist patronage possible, it was but natural that I use great care in selecting the furnishings, which necessarily had to be attractive as well as serviceable and stand hard usage. Klearflax Linen Rugs have fulfilled these requirements admirably. The beauty and restfulness of their one-tone color adapt them to any color scheme. Their excellent quality and the fact that they are reversible render them very durable, and the maids say: "A joy to keep clean." The result is that I have attractive and sanitary rooms.

I have had a great many inquiries from my guests as to what rugs they are and it always pleases me to say: "Klearflax." I'd say: "Klearflax makes a room fit to live in."

Sincerely yours,
W. W. FOSTER.

Grove Park Inn, Asheville, N. C.
THE FINEST RESORT HOTEL IN THE WORLD

October 11, 1920.

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Duluth, Minn.

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Klearflax weave and color are being imitated with yarns of dead wool, hemp, jute, grass, or paper, which cover an even poorer warp substitute. For years we have pioneered in the development of an all-flax linen yarn, fostering the culture of American-grown flax for textile uses. Our efforts have produced the only rug that improves with wear—one that you can always tell by its sturdy feel. To protect you against the cheap unsatisfactory substitutes which have sprung up as an inevitable result of Klearflax success, you will find our trademark in the binding or on the guarantee label attached.

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AND
LINCOLN CHAIR COMPANY
COLUMBUS, INDIANA

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WANTS

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FURNITURE MAN, 27 years of age, having ten years of training along the furniture line, understanding different woods and fabrics, also shipping, stock keeping, cost figuring and the handling of help, desires to connect as superintendent or assistant of furniture factory. Now employed but desirous of making a change. State full particulars. Address, Desk 130, care of GOOD FURNITURE MAGAZINE, Room 1162, Marbridge Building, New York.

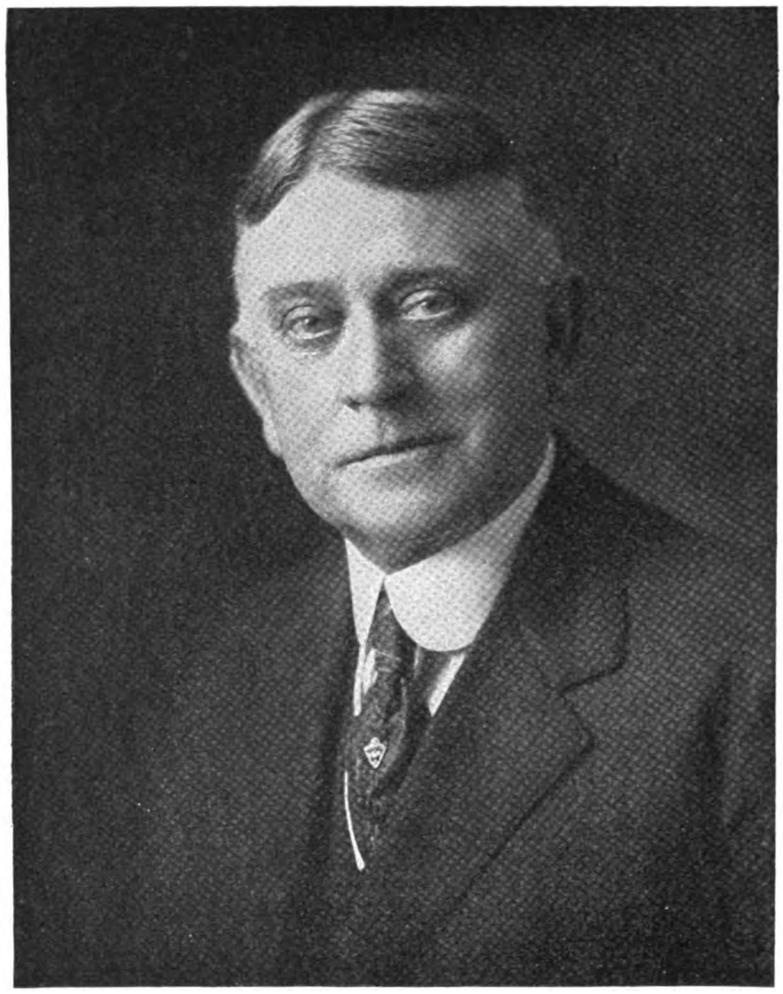
EXECUTIVE WANTED

to take charge of our Bureau of Home Decorations and Furnishings.

Knowledge of home furnishings as well as executive ability in the handling of salesmen essential. Only applicants who have held similar positions previously will be considered.

Apply immediately, stating positions held, references, age and salary expected, to Mr. David Harrison, Stix, Baer & Fuller Company, St. Louis, Mo.

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FORMER PRESIDENT, SAVINGS BANK SECTION OF THE AMERICAN BANKERS' ASSOCIATION

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Rome C Stephenson

Published in the interest of better Business
BY ERNST & ERNST

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STRAIGHT FROM THE SHOULDER

What a Young Matron Thinks About Furniture in General, and About Retailers in Particular

By HELEN CODY BAKER

IGNORANT BUT NOT INDIFFERENT

WHAT does the consumer think about the retail furniture business? The answer is simple. In seven cases out of ten he doesn't think at all—or rather, she doesn't think at all—for in at least seven cases out of ten the consumer is a woman.

"Man," says a famous German sociologist, exactly as if he had made a startlingly new discovery, "is the earner; woman is the spender," and he adds that this explains why our stores are filled with useless, gingerbready trivialities and why art, literature and music have deteriorated since woman, like the Sleeping Beauty, sat up and rubbed her eyes and came back to life. My first impulse on reading his book was to throw it through the nearest window. My second was to look it over carefully, and see if I could find a germ of truth beneath the prickly layers of German opinion on this subject.

Right then someone asked me what the modern woman thought about the retail furniture trade, and it fitted in so nicely with my meditations that I determined to find out. I went among the general public like the Inquiring Reporter, and asked ten representative young married women what they thought about it. Reluctantly, I come now back to the beginning of this discussion. We don't think about it at all. We feel. Our feelings are strong and deep seated, and perhaps difficult to change, but they are unrelated to processes of thought. We know that we need "a bed room set," or "some dining room furniture." Beyond that—ignorance.

It is ignorance, yes, but not indifference; for we feel, and feel bitterly, that furniture is too expensive. Seven of my young matrons answered immediately and belligerently in the following vein: "I'm not buying any!" "I think they're robbers—bandits!" "I want to know why furniture is so expensive when wood is so cheap?" and four out of the seven used the very same words, "I'm waiting for it to go down."

HOW THE MAJORITY FEEL

THESE seven replies, out of ten, represent the majority of public opinion. Three others answered in such a way as to classify them with the thinking minority. But we'll talk about the majority first.

There is a general feeling that furniture costs more than it should. There is a general feeling that it went up in price during and after the war more than other commodities did. There is a general feeling that it will go down again to 1913 prices, and that until it does we will buy only bare necessities; and there is little or no real thought on the subject.

But when people feel, they can be made to think—even women, though our German friend might not believe it—though women will always follow the lines of least resistance, and think in the easiest possible way; (and probably fifty per cent of them will go right on buying furniture at department stores where they have charge accounts, no matter what you say or do.)

Don't lose sight of the fact that the very depth of our resentment shows that we want furniture, and need it, and have gone so far as to price it.

YOUR FALLOWEST FIELD

THE multitude of working people whose sudden rise to comparative wealth flooded the stores with buyers a few years ago, are a vast new field for the furniture trade. They have relapsed into a less affluent state, it is true; but their tastes have been stimulated and their standards of living raised. They will never be content to go back to the four-dollar iron bed and cheap pine bureau, and for occasions of state at least, they will continue to require a dining room table. The shoddy and glittering things they bought at the crest of their prosperity have begun to wear out. They aren't going back—they are surging forward. And thanks to the eighteenth amendment, they have more money to spend on their homes than they had in the dear, dead days. But this opens up new lines of thought, and is a whole article in itself. The class of buyers I'm thinking about now are those with incomes of from four to twenty thousand dollars a year—the big, average, kindly and careless middle class.

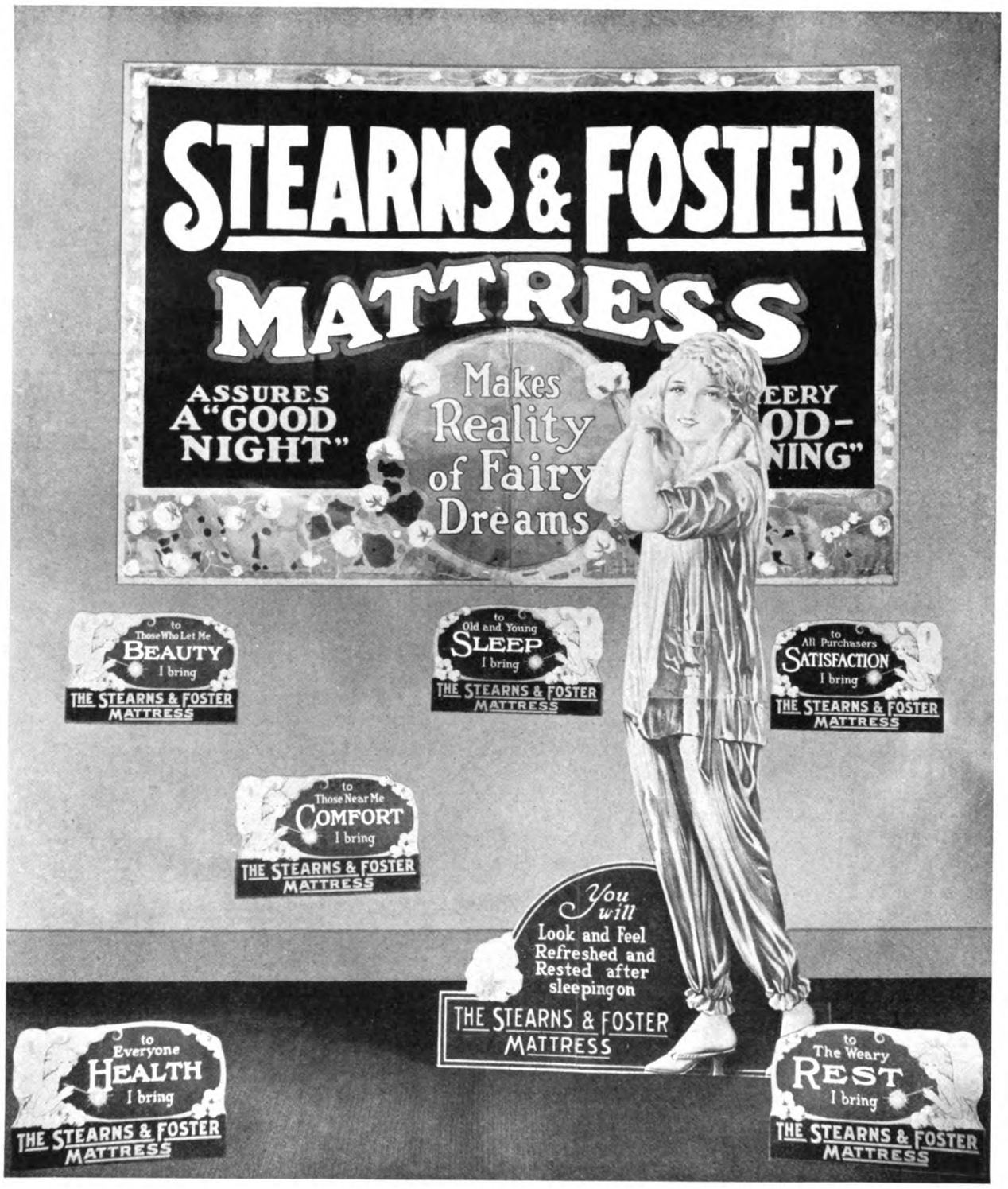
There was never a more propitious time than the present for a big educational campaign, directed at this class of buyers. I'm not advising this as a diagnostician or an advertising expert. I'm asking for it as a woman buyer—the "ultimate consumer." And the campaign ought to take two forms. In the first place, there's this question of price.

PRICE TALK THAT INTERESTS

IF FURNITURE has not been, and is not now, relatively higher priced than automobiles, dish mops and underwear, tell us so. And prove it. If wood, especially oak, is not so cheap as most of us seem to think, explain it to us. If labor, raw materials, and transportation have gone steadily up, tell us about it—not in a few esoteric magazine articles that reach the ears of the trade alone, but loudly, largely and generously. If you can make us think about it at all, (and if you can't you deserve to fail), we will realize that your arguments are reasonable and true, and adjust our feelings and our budgets accordingly. And in pity's name, if labor and

(Concluded on second page following)

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There is no article which possesses more genuine human interest—which appeals more directly to the weary passer-by—than a soft, luxurious, sleep-inviting mattress.

The advertising material illustrated above, when used in connection with a few of our mattresses—will tell the story in a very attractive and pleasing manner. It will increase your mattress sales. Ask for it.

THE STEARNS & FOSTER COMPANY

ESTABLISHED 1846

CINCINNATI

Branches: New York, Philadelphia, Pittsburgh, Cleveland, St. Louis, Chicago, Minneapolis, Des Moines

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STRAIGHT FROM THE SHOULDER

By HELEN CODY BAKER

(*Concluded from second page preceding*)

raw material and transportation will never go back to pre-war prices, tell us that, too, and put an end to our anxiety. Just now we're like the sick man in the hotel who sat up half the night waiting for the other shoe to drop.

BETTERING STANDARDS

AND while you're telling us about prices, keep on trying to raise our standards of taste. I know it seems hopeless at times, but it isn't, really. The ground was never so fertile as now. At the risk of boring you I'm going to repeat something I said before. Where people *feel* they can be made to *think*—and they are indulging in a good deal of feeling about the furniture business at present. Even the eruption of painted stuff has done us good in that it has awakened us from our habitual inertia. You may not buy a vermilion chair decorated in bilious blue, but you can't help seeing it and thinking about it. This doesn't apply, by the way, to all painted furniture—only to some of it. Go on with your newspaper propaganda, your work in the women's clubs and schools. It's all good and we need it.

RECAPTURE THE SERVICE SPIRIT

BUT you needn't think I am going to lay all the blame on the ultimate—and feminine—consumer. The retailer, and especially the salesman—will have to take his share. There was a time when home furnishing was the one and only real interest in a woman's life. However we may deplore it, this is no longer the case, and will never be the case again. It is only one element, now, in the life of a woman—though an important one—but it is, or ought to be the biggest and most absorbing element in the life of the retailer and salesman. Too often his bored indifference to his customer shows this to be anything but true.

Why doesn't the retailer use what educational material he has on hand? In the office of an advertising man I saw some fascinating plates of model rooms, showing combinations of draperies, rugs, paper and furniture, and a delightful book of color combinations to be used in home furnishing. I was told that this material is available to retail dealers. Most of them have it. All of them can get it. Why have I never seen it in furniture stores?

If every salesman felt his responsibility as a disciple of the Better Homes movement, it would make an incredible difference in the attitude of the public at large. The great charm and appeal of early American furniture was that it was carefully and often lovingly made to fit a particular corner of a particular home. We aren't going back to the days of the traveling cabinetmaker who went from town to town and talked over the individual needs of his customers with them, but if we could recapture a little of the spirit of those days in both our buying and our selling it would help your end of the business and ours.

ADVERTISEMENTS IN COLOR

SO MUCH for the first seven answers. Now to consider the last three—the thinking minority. Each of them, in response to the question, "Are you buying any furniture, and if so, where, and why?" had a definite come-back that ought to give satisfaction to the retail trade. Each of them named a different well established furniture house, and gave a good, intelligent reason for patronizing it. The reasons reflect credit on both buyer and retailer, and I have saved them until the end to correct any unpleasant impression my frankness may have created, and leave us all feeling happy.

"I buy of Perkins and Smith," said one woman, "Because they carry—furniture;" (and she named a well known line. We'll call it Norwood furniture, though that is not its real name.)

"Where did you first hear of Norwood furniture?" I wanted to know.

"I saw their advertisement in Vogue."

"Do you always look for, and read, furniture advertisements?"

"Not always," she confessed, "But I couldn't help noticing this one. It was in color, and so attractive that I couldn't forget it. I kept looking for a shop that carried that line, and when I found one I always went there. The more I saw of Norwood furniture, the better I liked it."

I wonder if even advertising men—who, of course, know almost everything about psychology, realize the value of color in its effect on the feminine mind? If they did, it seems to me they would use it oftener—even though one of them tells me it is pretty expensive.

THE MORAL OF THIS

"I GO to Canby's," another friend said, "Because they are so nice to deal with. If anything is wrong they are always pleasant about making it right. Their furniture is no better than any other reliable firm's, but they have the best salesforce in the city."

"I deal with MacMillan when I buy furniture," was my last answer, "Because they have an old, established name, and I know they will back up that name with service,—make good on it. I don't know much about what I am buying, and I want to go to somebody who does. It gives me a guarantee of fair dealing, and I am never disappointed."

"And the moral of that," as the Duchess told Alice, is that clever advertising, backed up by good lines, does pay. That service does bring results. That a name which is a "Guarantee of fair dealing" is a solid business asset. And that three out of ten of the general public know these things, and are willing and ready to help you tell the other seven.

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JOHN WIDDICOMB CO.

MAKERS OF BEDROOM FURNITURE

GRAND RAPIDS, MICHIGAN

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The design and manufacture of
UPHOLSTERED FURNITURE
requires a greater use of restraint and judgement than the making of any other kind of furniture.

Upholstered furniture must be striking in effect, graceful in design, and supremely comfortable.

Our success in meeting these requirements accounts for the immense popularity of our line.

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OFFICES AND FACTORIES: McHENRY ST. RAWSON ST. WABANSIA AVE.

CHICAGO, ILLINOIS

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Dealers are assured of splendid materials in all our furniture; and they also find style leadership.

Sultan S&K Kohn

GUARANTEED FURNITURE

424 South Clinton Street, Chicago, Ill.

"Better Upholstered Goods for American Homes"



DEVELOPING A BROADER FIELD OF USEFULNESS

The confidence that dealers are pleased to express in our methods and productions is a great factor in maintaining or improving the quality of our output.



The change in our name is indicative of our earnest intention to broaden our field of usefulness in the production of living room furniture.

F. O. BRUSKE CO.

MAKERS OF FINE LIVING ROOM FURNITURE

(Formerly Illinois Parlor Furniture Co.)

3699 Lincoln Ave. *Chicago*

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PERSIAN RUG MANUFACTORY

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and
HAND-WOVEN TAPESTRIES

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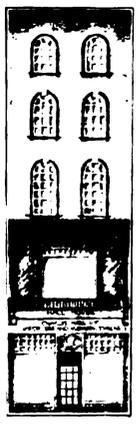
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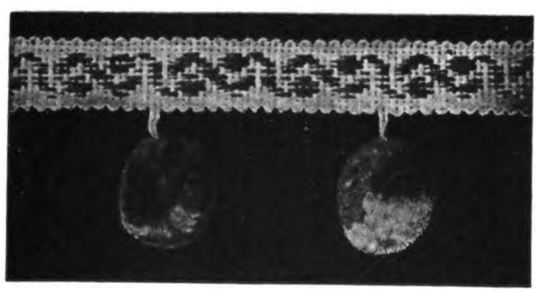
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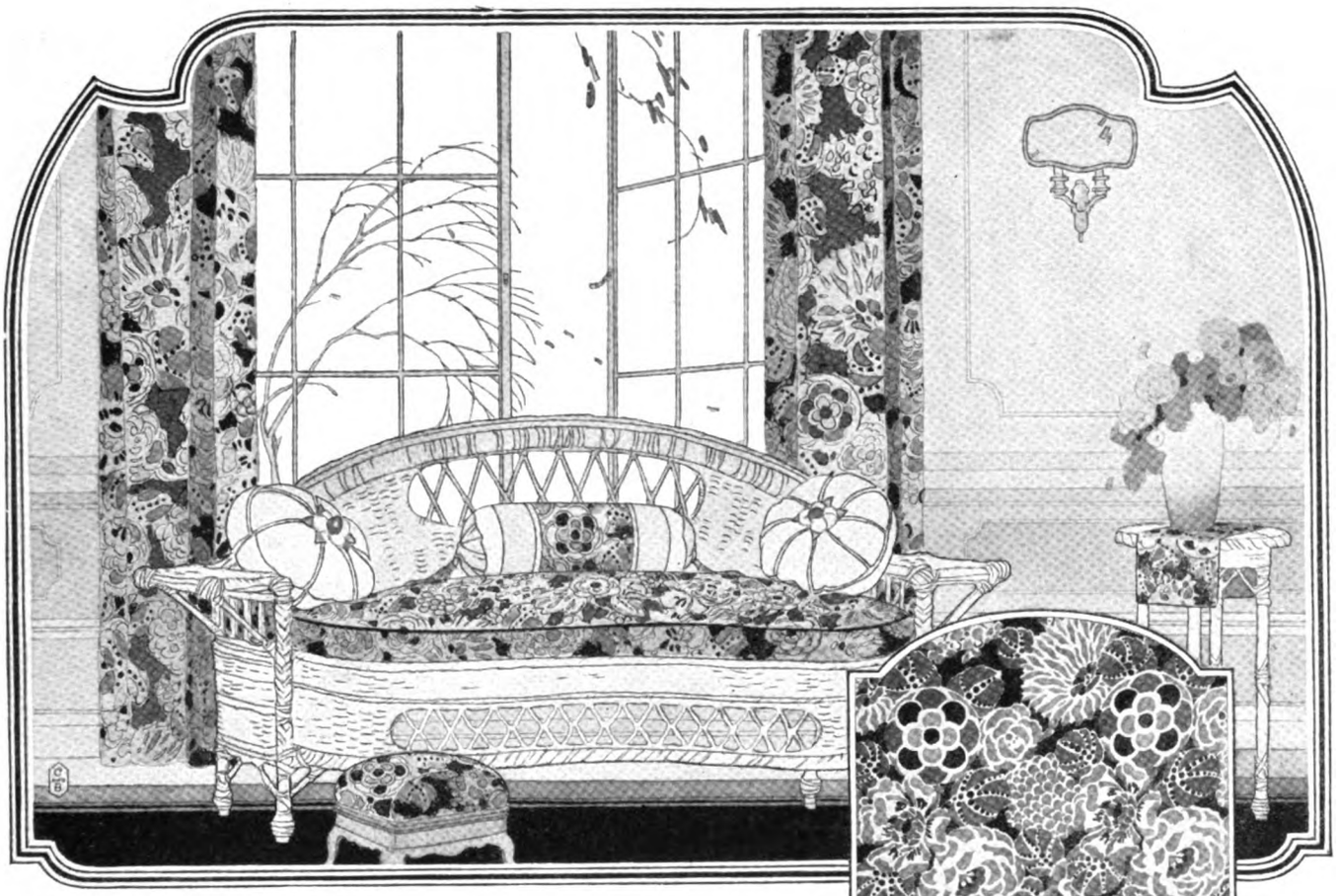
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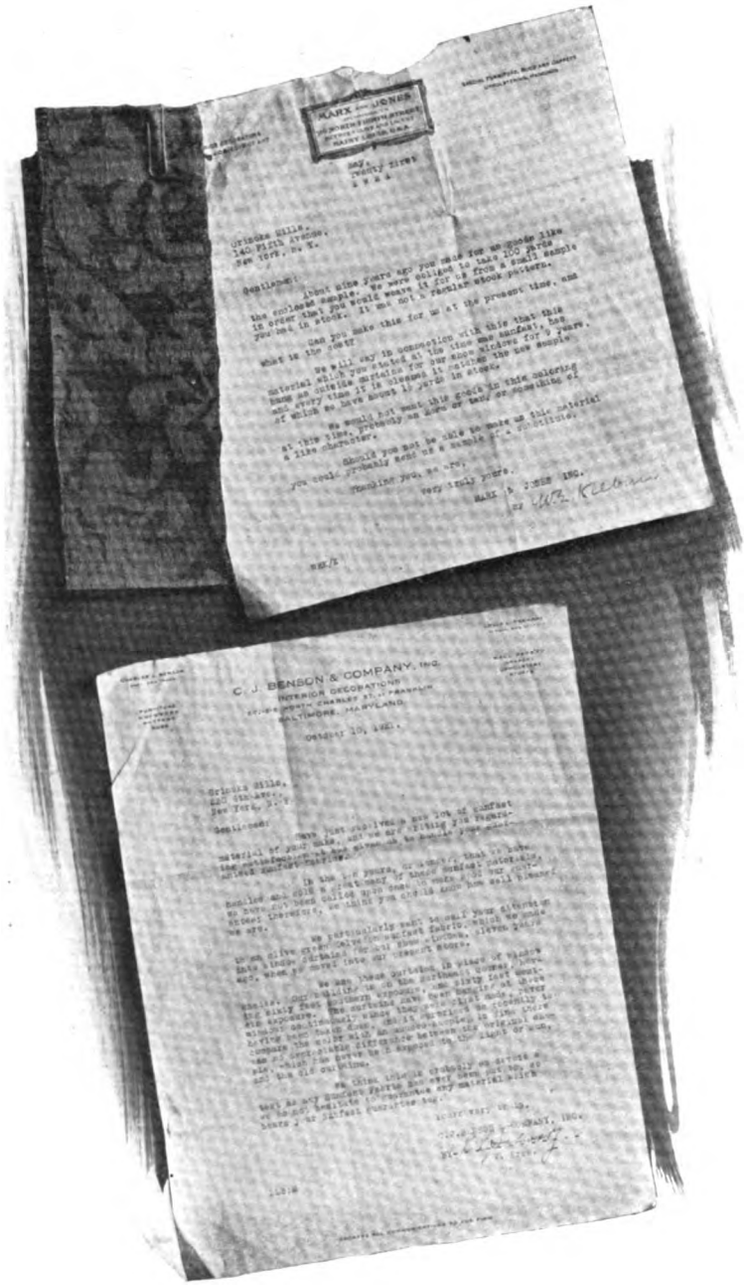
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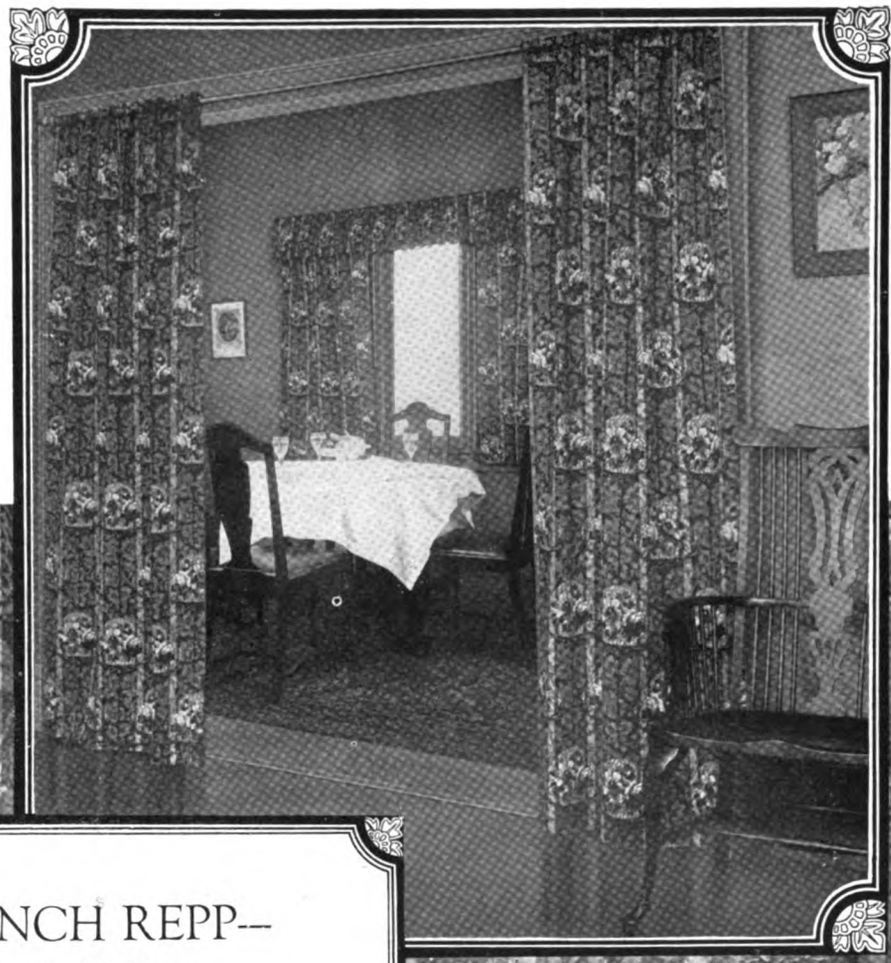
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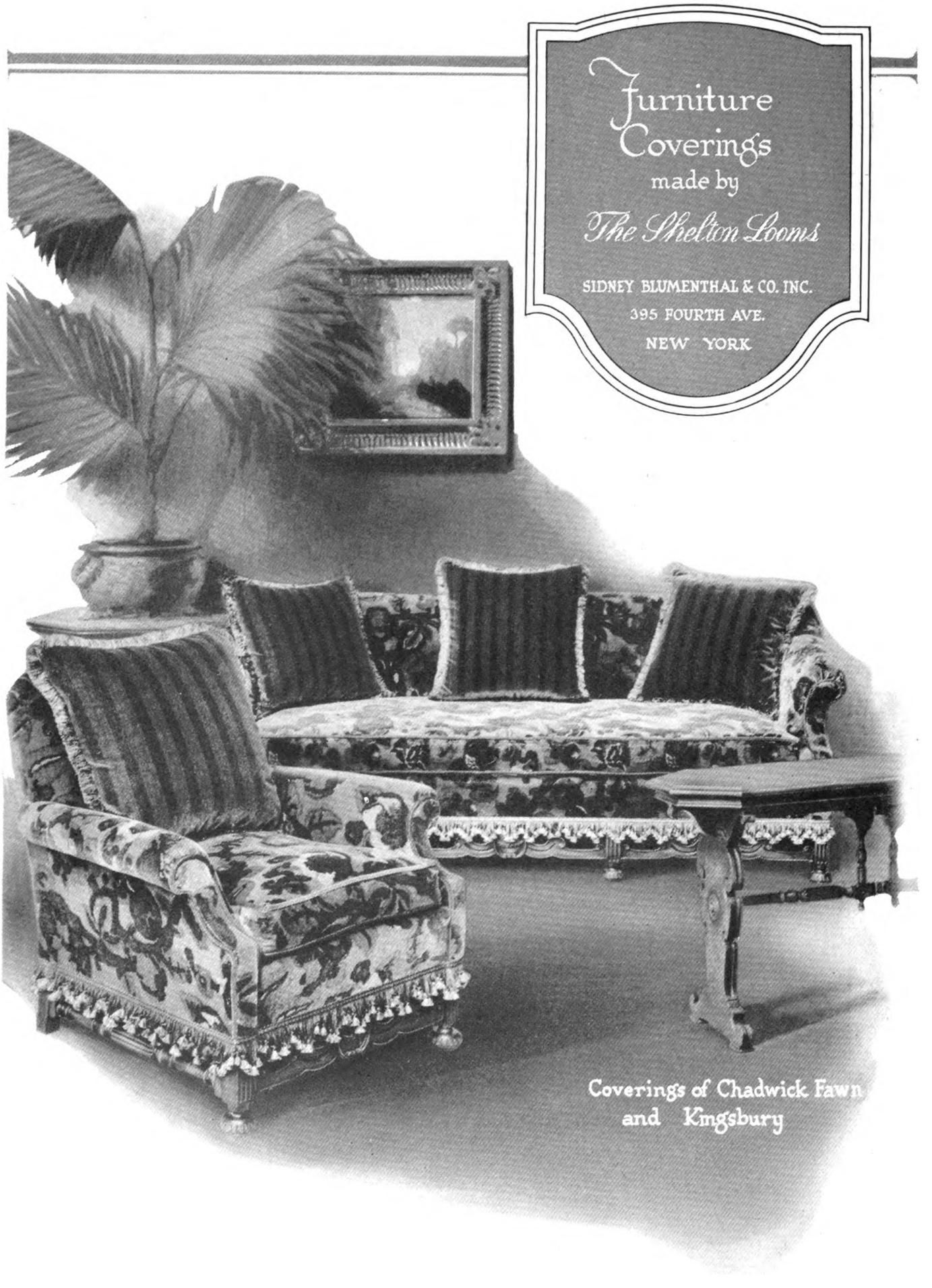
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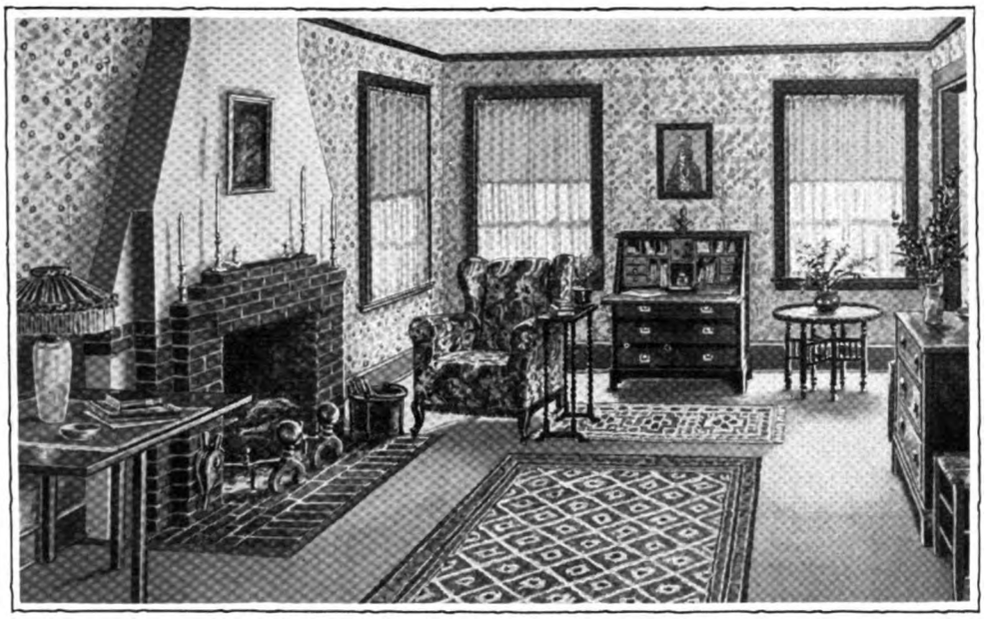
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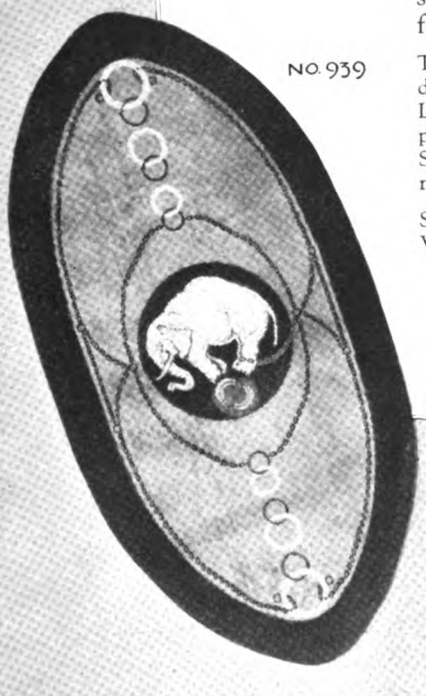


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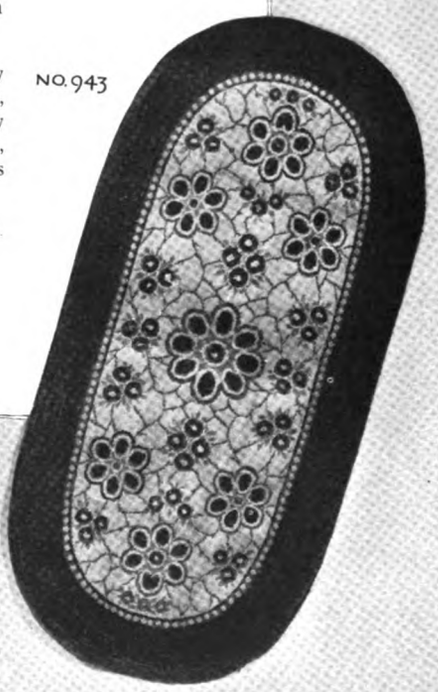
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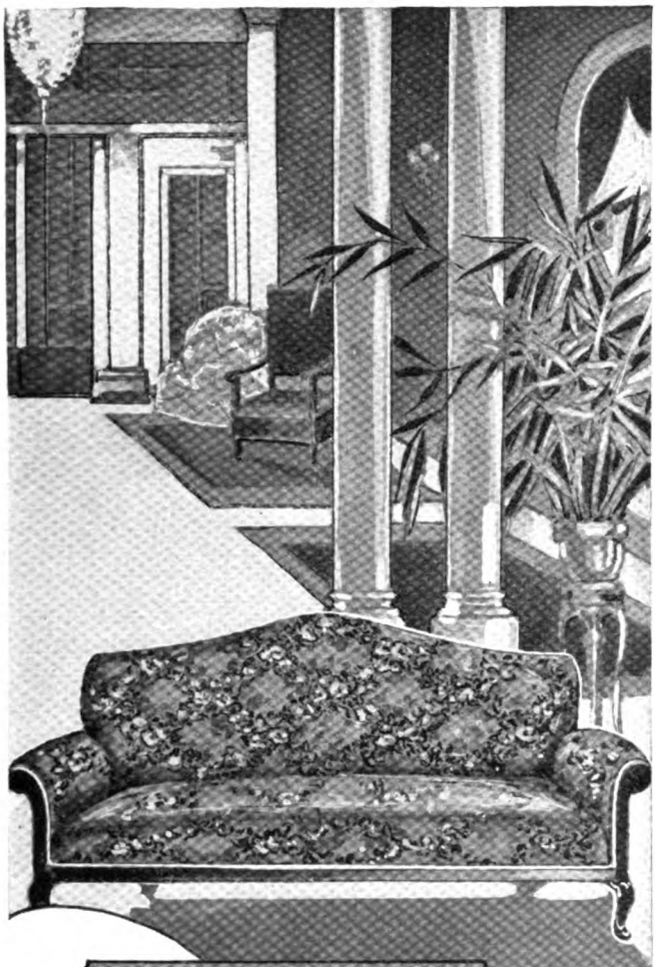
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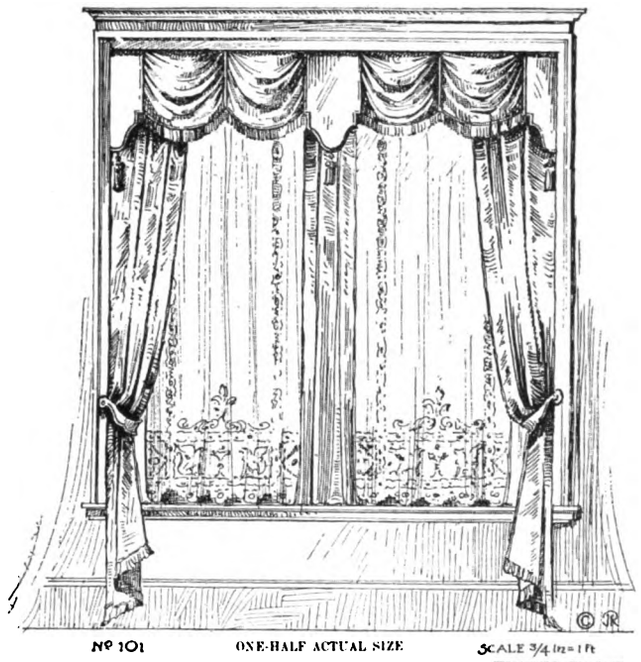
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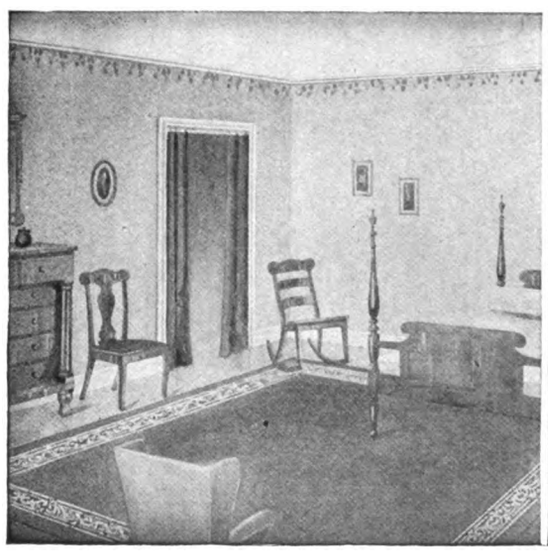
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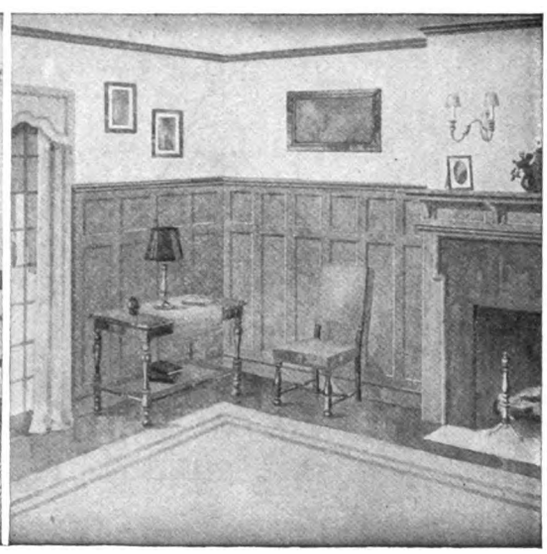
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GRAND RAPIDS QUALITY

Grand Rapids, Mich.

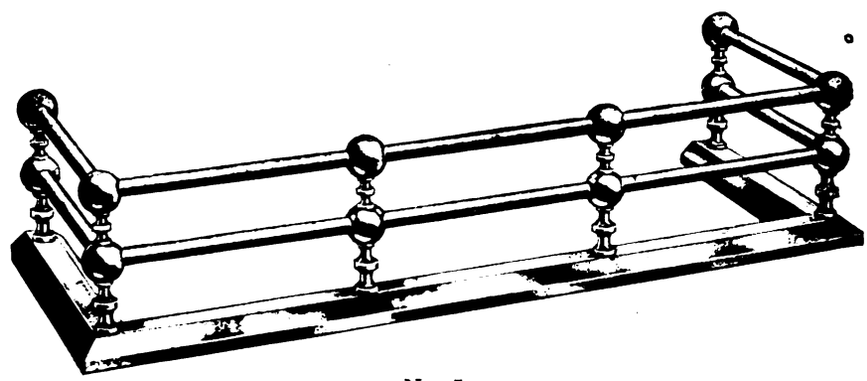
Plate Glass Tops—Decorative Mitre Cutting

BRASS FIREPLACE FENDERS

In Various Styles and Sizes

—

Finest Workmanship Throughout

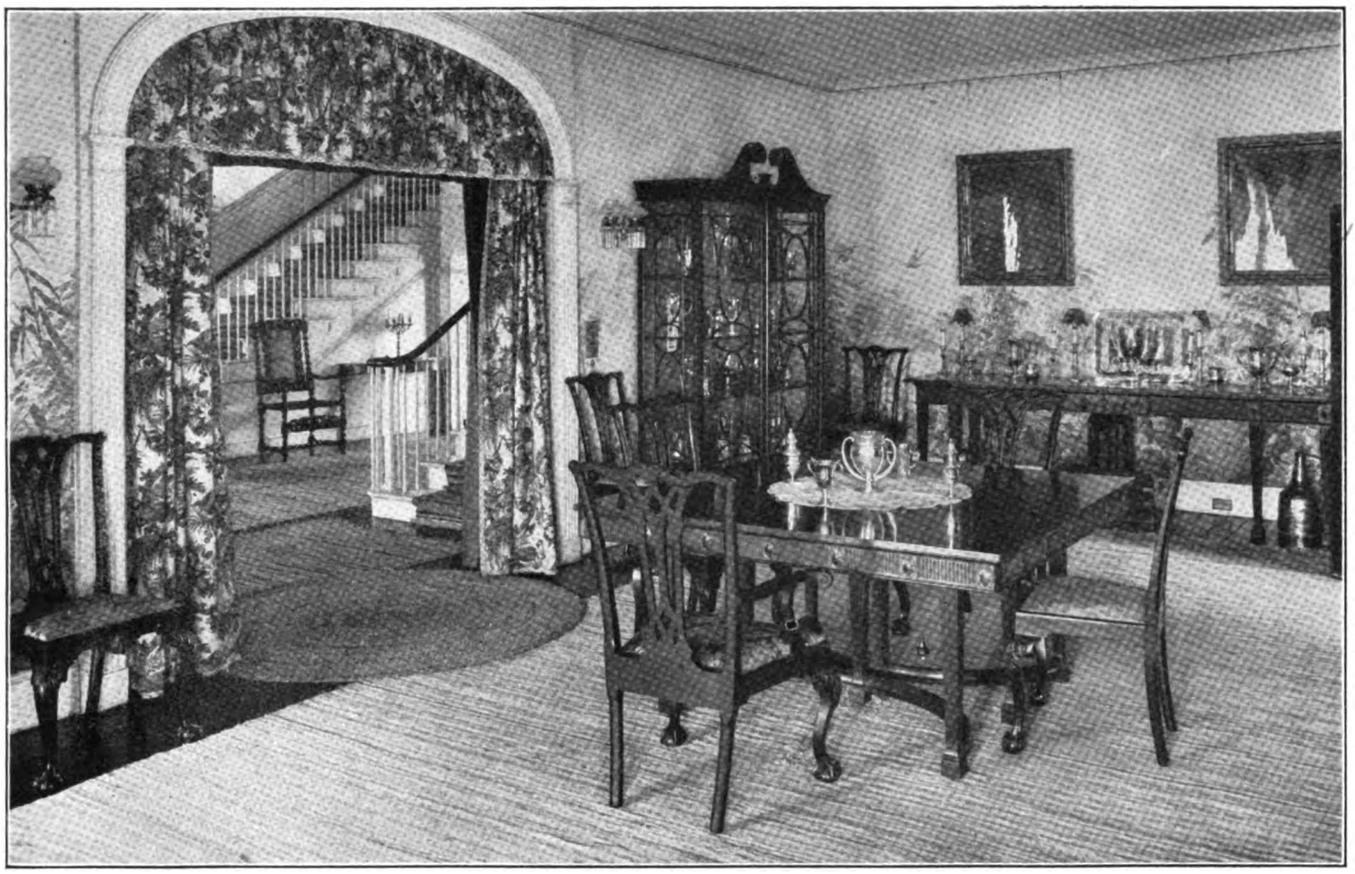


	No. 5		
Length	36 inches	42 inches	48 inches
Height	8¼ inches	8¼ inches	8¼ inches

No Fireplace Equipment Complete Without One

THE S. M. HOWES CO., Boston, Massachusetts

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Period Furniture of the Past and of the Present

THERE is only one distinction between the furniture of the early English masters and the furniture made today—that is the mellow, deep color of the old examples; which time alone can impart. In other essentials experts will tell you that our modern pieces compare favorably with the work of Chippendale, Hepplewhite or Sheraton.

In design, we have the advantage of freedom in interpreting the motifs of the masters. In construction we have not only the experience of three centuries of cabinet-making to draw upon, but the aid of the most modern devices. And when Genuine Mahogany is finished correctly with a light finish which brings out the beauty of the wood and whose soft lustre mellows with the years, even the matchless finish of the best examples can be approximated.

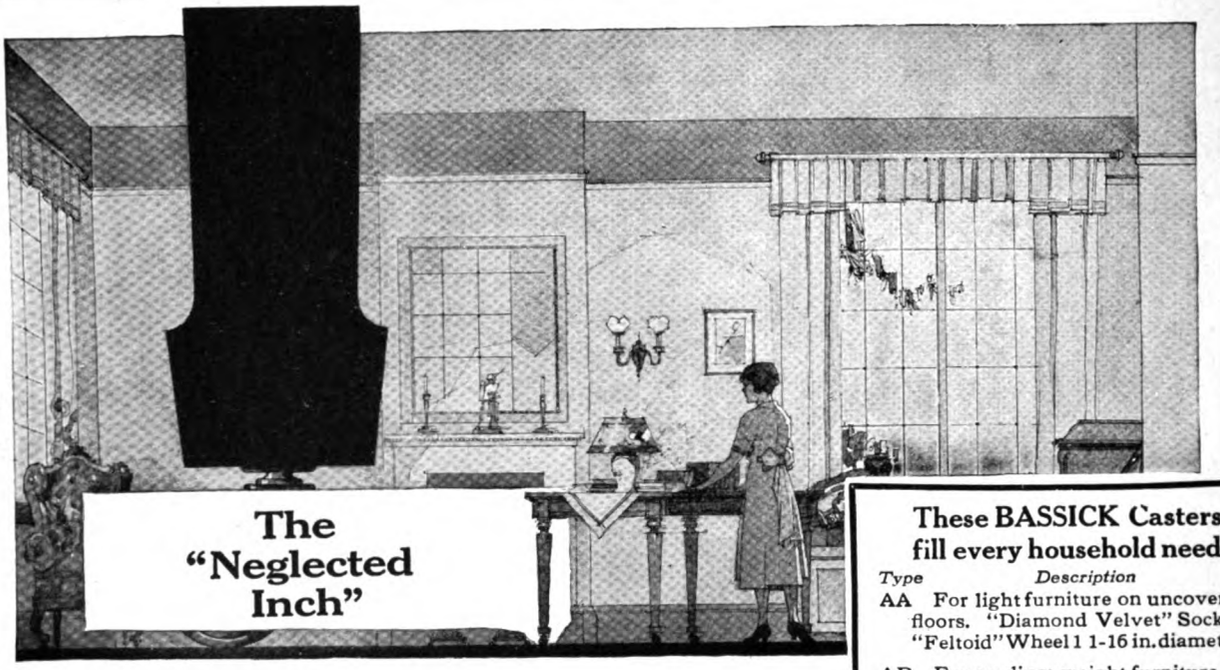
The Genuine Mahogany furniture which is being built today is every bit as good as that produced in the time of Chippendale and his fellow cabinet-makers.

After all—there's nothing like

MAHOGANY

MAHOGANY ASSOCIATION, 347 MADISON AVENUE, NEW YORK

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Are Poor Casters Handicapping Your Furniture Sales?

THROUGH extensive advertising, the public is being awakened to the dangers of the "Neglected Inch" — that inch between the furniture and floor. Now they realize that faulty casters mean shorter life to the strongest table or chair.

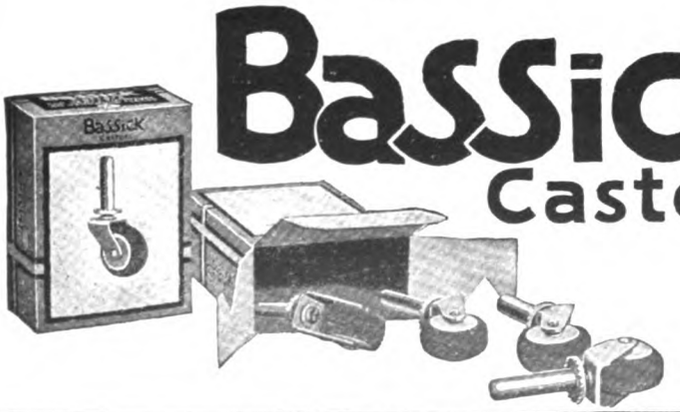
Rickety legs and loose joinings are often the results of the "Neglected Inch."

Your furniture equipped with Bassick Casters, gives longer service; its beauty is safeguarded.

Bassick Casters reduce friction to the minimum. The Diamond Velvet Socket, with fibre bearings at the top and sides—a patented feature—insures easy swiveling and turning.

There is the right Bassick Caster for every piece of furniture.

THE BASSICK COMPANY
Bridgeport, Conn.

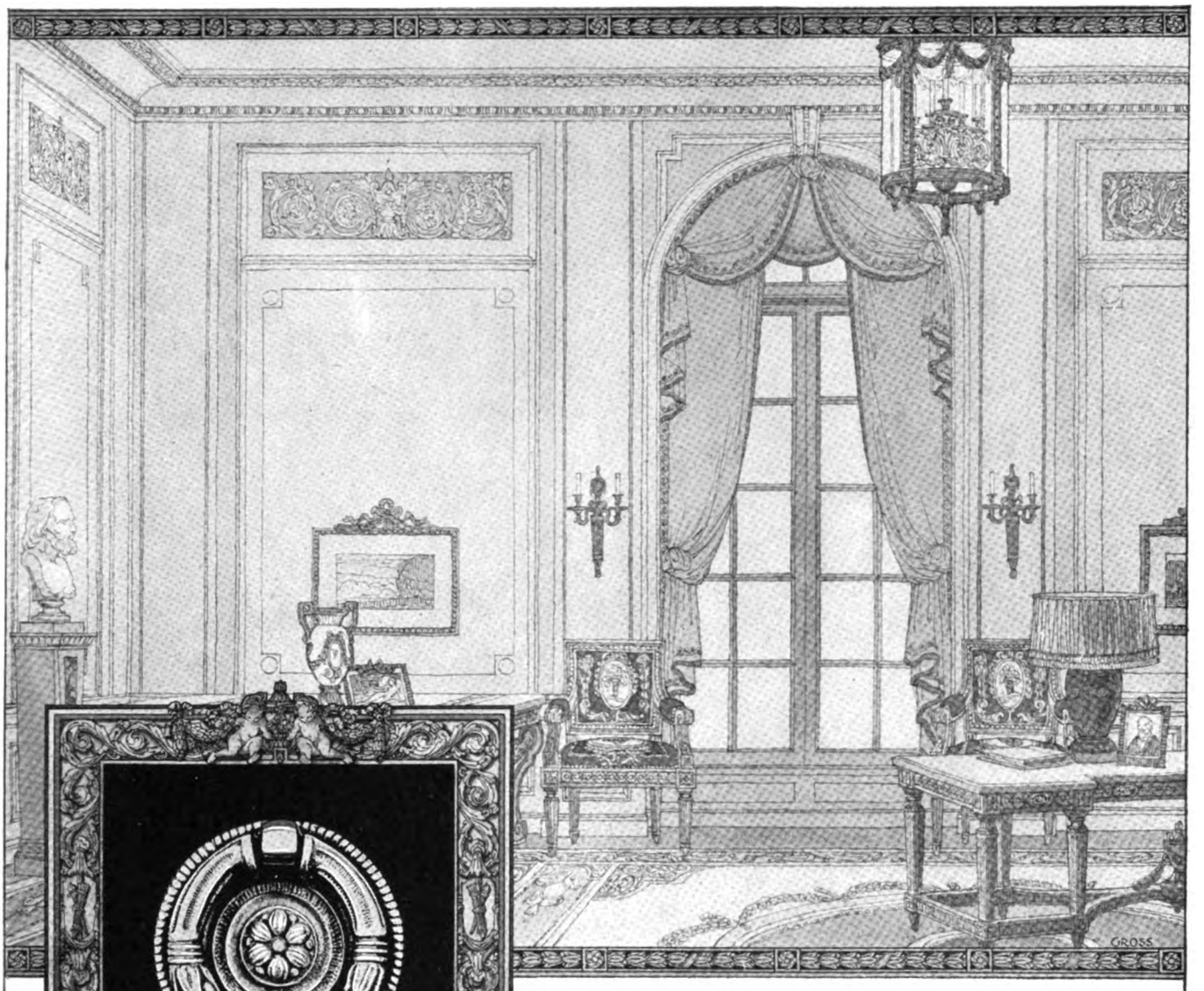


Bassick Casters

These BASSICK Casters fill every household need

Type	Description
AA	For light furniture on uncovered floors. "Diamond Velvet" Socket, "Feltoid" Wheel 1 1-16 in. diameter.
AB	For medium weight furniture on uncovered floors. "Diamond Velvet" Socket, "Feltoid" Wheel 1¼ in. diameter.
AC	For heavy furniture on uncovered floors. "Diamond Velvet" Socket, "Feltoid" Wheel 1½ in. diameter.
AD	For office chairs, wooden bedsteads and extra heavy furniture on uncovered floors. "Diamond Velvet" Socket for ½ in. bore, "Feltoid" Wheel 1½ in. diameter.
AE	For light furniture on covered floors. "Diamond Velvet" Socket, Brass Wheel 1 1-16 in. diameter.
AF	For medium weight furniture on covered floors. "Diamond Velvet" Socket, Brass Wheel, 1¼ in. diameter.
AG	For heavy furniture on covered floors. "Diamond Velvet" Socket, Brass Wheel 1½ in. diameter.
AH	For office chairs, wooden bedsteads, and extra heavy furniture on covered floors. "Diamond Velvet" Socket for ½ in. bore, Brass Wheel 1½ in. diameter.
AJ	For chests, utility boxes, shirtwaist boxes, etc., on uncovered floors. Roller Bearing, "Feltoid" Wheel 1¼ in. diameter.
AK	For chests, utility boxes, shirtwaist boxes, etc., on covered floors. Roller Bearing, Brass Wheel 1¼ in. diameter.
AL and AR	Type AL for Metallic Bedsteads having ⅞ in. rd. bedposts. Type AR for 1 in. rd. bedposts. Ball Bearing, Brass Wheel 1¼ in. diameter.
AM	For Metallic Bedsteads having 1½ in. square bedposts. Ball Bearing, Brass Wheel 1⅝ in. diameter.
AN	For Metallic Bedsteads having 2 in. rd. bedposts. Ball Bearing, Brass Wheel 1¾ in. diameter.
AP	For Metallic Bedsteads having 2 in. square bedposts. Ball Bearing, Brass Wheel 1¾ in. diameter.

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Artistic Hardware for Period Furniture

HARMONY in the details of home-making is nowhere more effective than in the appointments classified as cabinet hardware. Such "trifles" become increasingly important with the development of good taste as expressed in interior furnishings.

A Louis XVI design is presented here in two types of drawer pulls by The Bassick Company. They are especially suitable for furniture influenced by decorative motifs inspired by the reign of Louis XVI, and his Queen, Marie Antoinette. For the numerous and varied period designs and their modern modifications, The Bassick Company can supply fitting hardware.

Some attractive new pulls in polychrome finish have just been designed. Write for samples.

THE BASSICK COMPANY, BRIDGEPORT, CONN.

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ALWAYS UNIFORM
ART DEJONGE MAT
ALWAYS DEPENDABLE

"IDEAL WORK *can only be produced under conditions which favor the production of a quality product.*"

¶*The* GRAND RAPIDS SHOW CASE COMPANY *practice this belief in their catalogue:*

First, by describing the ideal working conditions in their factory.

Second, by using DEJONGE *Art Mat* for their catalogue. The result—*a book that stands out among catalogues, eloquent in its distinction.*

¶DEJONGE *Art Mat, the dull-coated paper with a finish like ivory*, presents photographs faithfully. It slights no detail. It lends itself completely to artistic make-up and thoughtful printing. Uniform throughout the run on both sides of the sheet, it is as satisfying for the printer to work on, as it is delightful for the reader to see and to touch.

Send for "First Impressions." *It shows you the good printing qualities of* DEJONGE *Art Mat*

LOUIS DEJONGE & CO.

69-73 Duane Street New York

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THIS BORDER IS A SKETCH "FROM LIFE" OF A FINE

EXAMPLE OF ARTISTIC CARVING IN AMERICAN WALNUT



American Walnut panelling and furniture in Library; residence of E. S. Bayer, Esq., New York City. Messrs. Taylor and Levi, Architects.

UNFADING Beauties

When the modern master-craftsman has wisely selected American Walnut, the world's best cabinet-wood, as his "medium of expression," and has designed and finished a piece of furniture with consummate skill, he has the supreme satisfaction of knowing that it will continue to do credit to his good craftsmanship for generations. It is a prestige-builder for the house producing it.

Our nation-wide advertising campaign is continually calling the public's attention to the fact that American Walnut happily combines unfading beauty with *everlastingness;* a beauty that is inherent, not applied, and also is ineradicable. It is this sort of information that manufacturers find CASHABLE.

"This is the 'American Walnut Period'." And it will be a long one. Educated public taste will assure that fact.

Our Walnut Brochure de Luxe is filled with informative and useful Walnut history. May we send you a copy, with our compliments?

AMERICAN WALNUT MANUFACTURERS' ASSOCIATION
Room 1012, 616 South Michigan Boulevard, Chicago

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HIGH-GRADE DINING ROOM SUITES



ADAPTATIONS OF PERIOD STYLES WITH THOSE OF THE RENAISSANCE PERIOD PREDOMINATING

POLYCHROME FINISHES IN SUBDUED AND MELLOW TONES

BREAKFAST ROOM SUITES DECORATED IN ORIENTAL AND OTHER DESIGNS.
ON DISPLAY AT OUR SHOWROOMS ALL THE YEAR 'ROUND

The Mohlhenrich Furniture Co.

Baltimore, Maryland

305 President St., Baltimore, Md.
150 Lafayette St., New York, N. Y. 255 S. Second St., Philadelphia, Pa.

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JAMESTOWN LOUNGE COMPANY
Jamestown, N. Y.

Fidelity Upholstered Furniture



New York Office:
116 West 39th St., Room 1025

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DEALERS:

Did you ever sell an upholstered Davenport or Chair that your customer didn't sit on it to feel its comfort?

Or in a sale of a mattress didn't that customer try it for resiliency and softness?

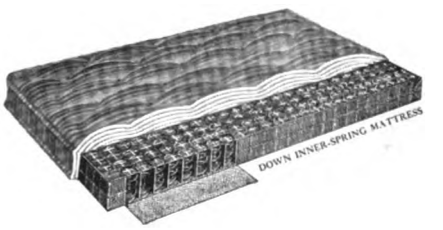
If you have been foresighted in insisting on ***Down Inner Spring*** Construction from the manufacturers you can go the limit in assuring the customer that the comfort is permanent.

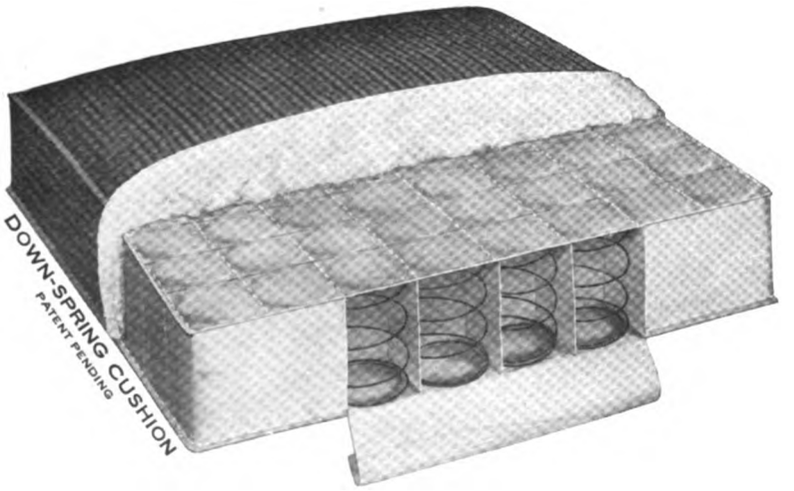
NACHMAN SPRINGFILLED CO.

2241-53 S. HALSTED STREET

CHICAGO, ILL.

Down Inner Spring Construction is lastingly luxurious and it's a satisfaction to sell it.

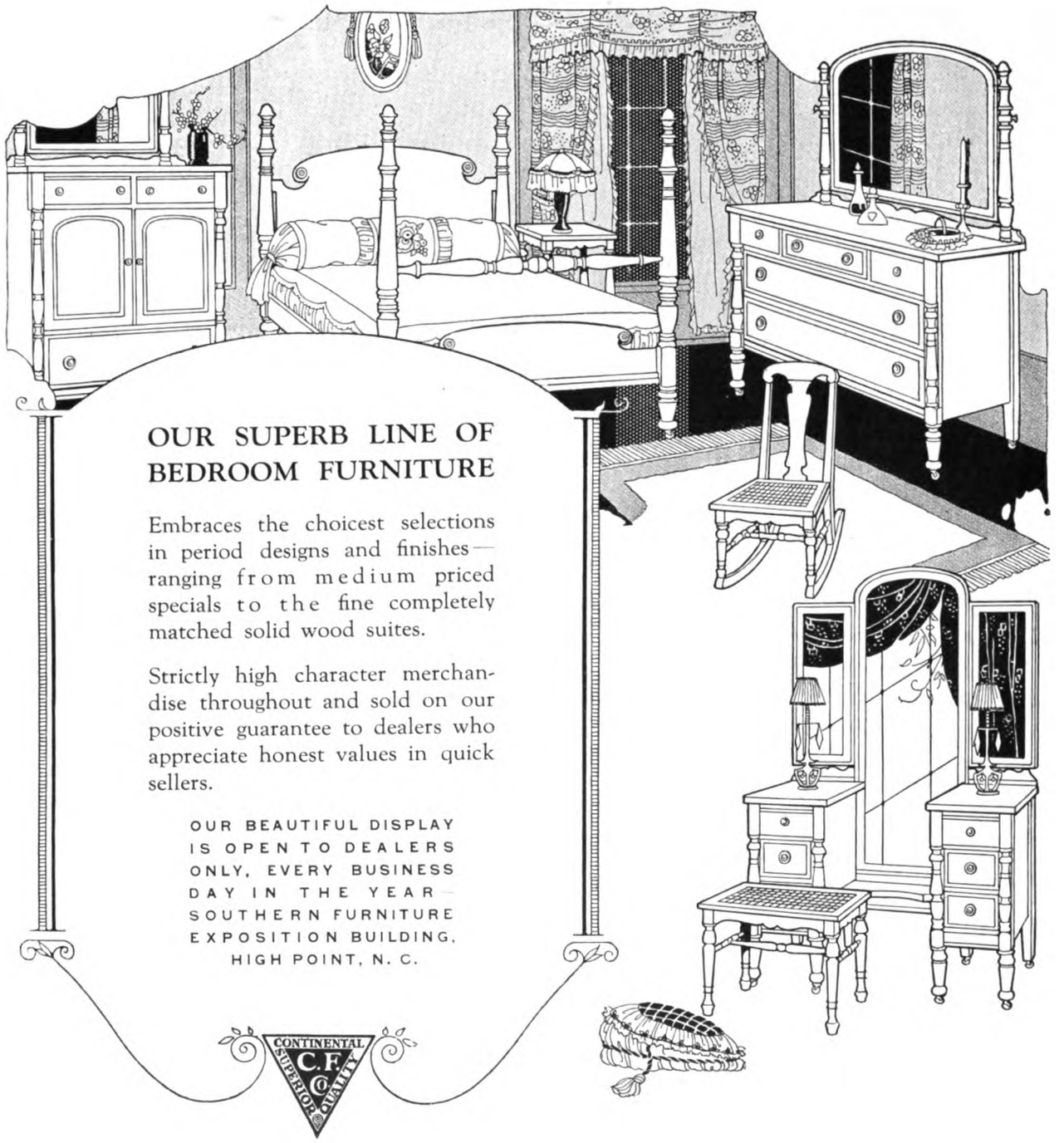




INQUIRIES ARE INVITED FROM MANUFACTURERS OF UPHOLSTERED FURNITURE OR MATTRESSES.

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Continental Superior Quality Bedroom Furniture



OUR SUPERB LINE OF BEDROOM FURNITURE

Embraces the choicest selections in period designs and finishes—ranging from medium priced specials to the fine completely matched solid wood suites.

Strictly high character merchandise throughout and sold on our positive guarantee to dealers who appreciate honest values in quick sellers.

OUR BEAUTIFUL DISPLAY IS OPEN TO DEALERS ONLY, EVERY BUSINESS DAY IN THE YEAR—SOUTHERN FURNITURE EXPOSITION BUILDING, HIGH POINT, N. C.

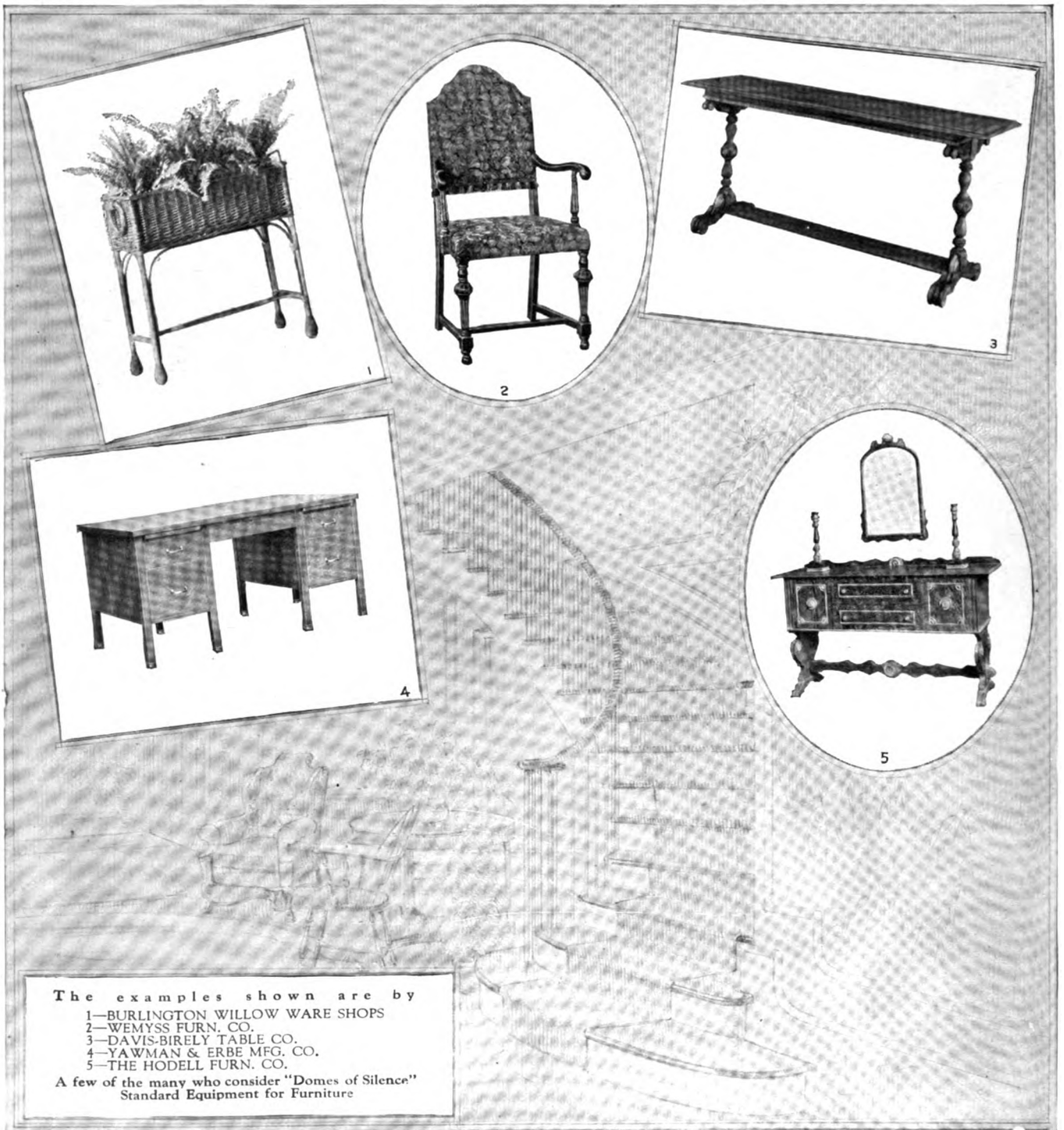
CONTINENTAL C.F.Co. SUPERIOR QUALITY

The Continental Furniture Company

HIGH POINT, N. C., U. S. A.

FRED N. TATE, President-Treasurer

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The examples shown are by
1—BURLINGTON WILLOW WARE SHOPS
2—WEMYSS FURN. CO.
3—DAVIS-BIRELY TABLE CO.
4—YAWMAN & ERBE MFG. CO.
5—THE HODELL FURN. CO.
A few of the many who consider "Domes of Silence" Standard Equipment for Furniture

DOMES of SILENCE

The Perfect Footwear for Furniture

Ideal for every piece of furniture except pianos. Last indefinitely because made of high grade hardened steel specially treated to give frictionless surface. These simple slides enhance the value of your furniture.

HENRY W. PEABODY & CO.
17 STATE STREET NEW YORK CITY

Specify DOMES OF SILENCE

A mark of BETTER Furniture regardless of its cost F8

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ONE MINUTE'S TIME

Clip out, pin to your business letterhead and mail to The Globe-Wernicke Co., Cincinnati, Ohio

Tell me how I can sell Globe-Wernicke's famous Sectional Bookcases this spring. ☐

I am interested in the new Book Poster designed to draw attention to bookcase departments. ☐

Just check and mail

G. F. 3

Unprecedented conditions can be met with success

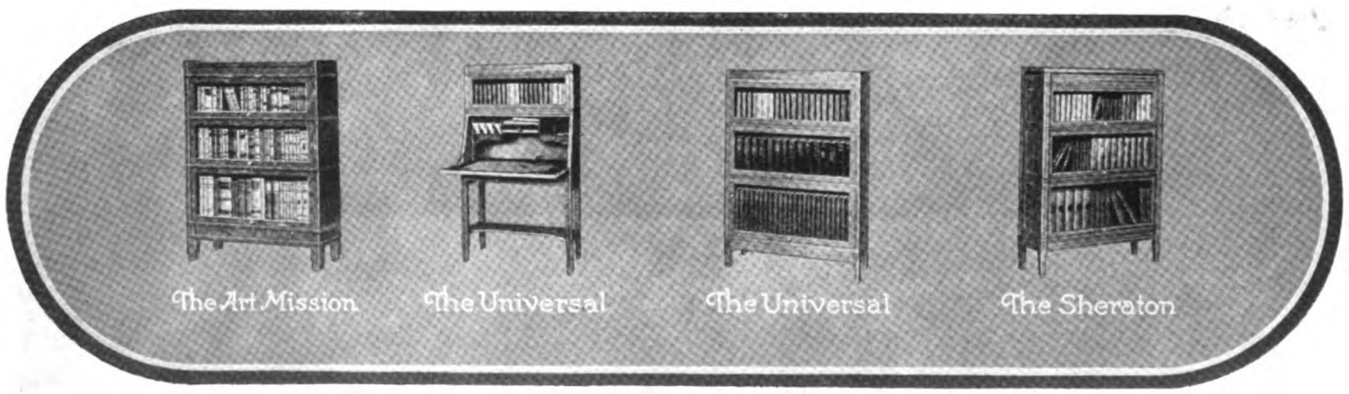
The buying public wants good quality at low prices. And today they are taking time to shop for it. What will the furniture dealer offer? Bookcases are one feature. Globe-Wernicke makes them in good-taste, better-made, and at moderate price. There is a style for every decorative period. The name has been famous for years. Globe-Wernicke Sectional Bookcases will sell. The sectional idea brings the customers back, other sales are made, and a buying impetus is launched. The coupon mailed to us will bring you information on our many styles each with the famous Globe-Wernicke features.

Have you seen this poster?

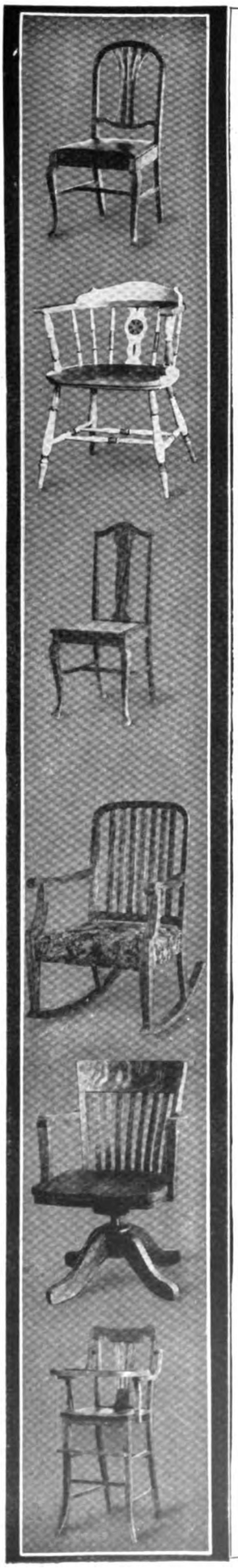
Globe-Wernicke is helping to sell books so that you can sell more bookcases. A new poster idea announces the "Three Best Sellers" monthly, and draws attention wherever seen. There is one for your store. Book inserts, too. Use the coupon.

ORIGINATORS OF THE UNIT IDEA

The Globe-Wernicke Co.
CINCINNATI



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"All of the BIG things of today were the little ones of yesterday."

CROCKER CHAIRS

A chair for every purpose

Shown permanently at

Furniture Exchange Building
Grand Rapids

1414 So. Wabash Avenue
Chicago

San Francisco Furniture Exchange
San Francisco

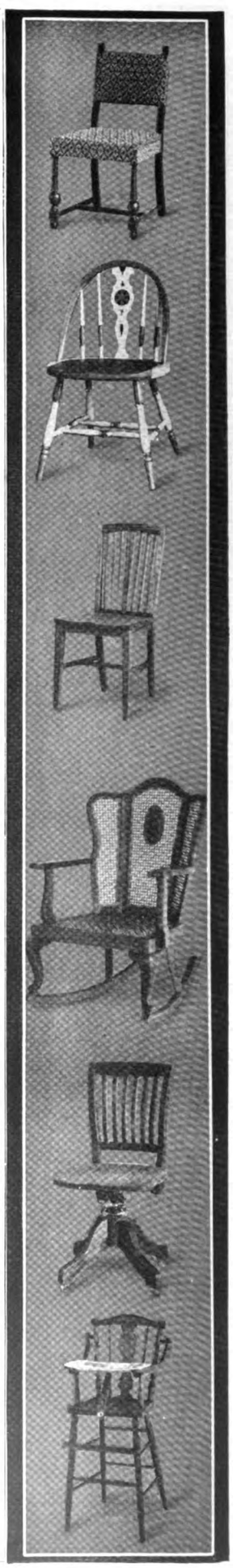
601 First Ave., N. E.
Minneapolis

CROCKER CHAIR COMPANY SHEBOYGAN WIS.

Crocker Chair Company

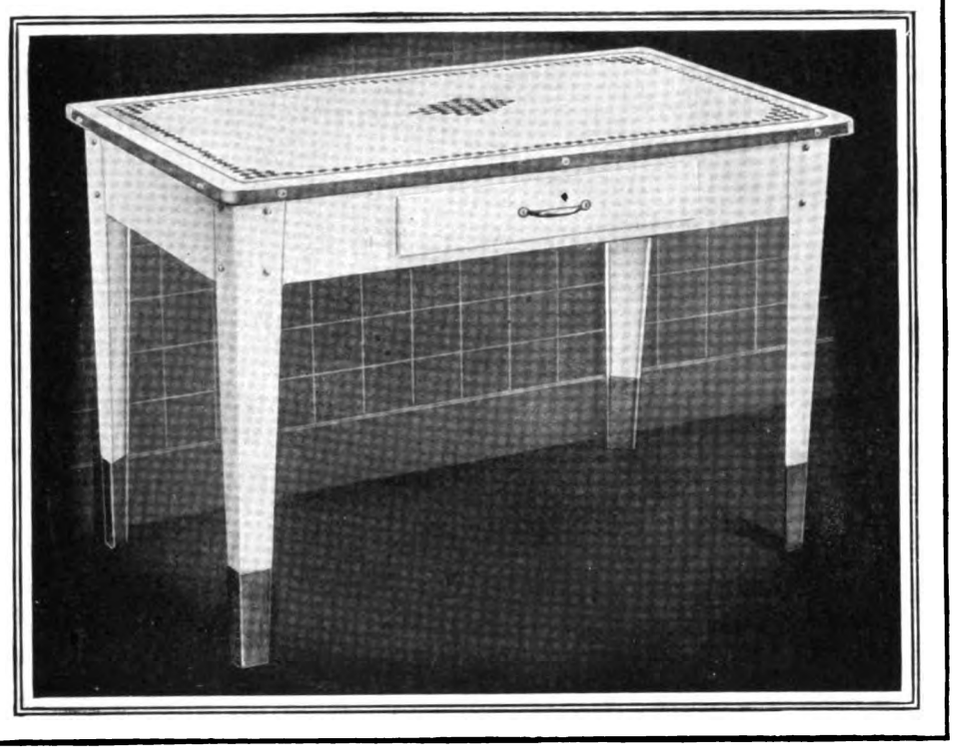
Sheboygan, Wisconsin

BRANCHES: CHICAGO NEW YORK MINNEAPOLIS OAKLAND



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CLEAN AS CRYSTAL—STRONG AS STEEL



This Table will Sell

Its lustrous quality is irresistible to the careful housekeeper. For years the public has waited for just such a piece of kitchen equipment.

The top is of CRYSTEEL—porcelain fused on ARMCO Iron. It can't flake off or crack.

Built of All Metal or with Solid Wood Legs and Wood Drawer. Decorated or plain tops with Boots to match. Clean, sturdy and priced *right.*

Made only by BENJAMIN—made worthy of the name it bears.

Pin the coupon to your letterhead. Mail it to us today.

Crysteel Works

847 WEST JACKSON BLVD.
CHICAGO, ILLINOIS

BENJAMIN ELECTRIC MFG. CO.



The Wood Frame Construction of CRYSTEEL Tables is selected stock and will *not warp* or *crack.*

All Enamel used on wood surfaces assures a permanent lustrous finish.

All CRYSTEEL Tables are equipped with "Domes of Silence" or Rubber Foot Pads.

All Drawer Pulls are burnished Brass.

All wearing points are reinforced.



Corner Construction

The special corner brace illustrated here makes possible the perfect *rigidity* of all CRYSTEEL Tables. The *Wing Nut* is easily tightened with the fingers, should it become loosened. CRYSTEEL Tables are *never* wobbly.

Benjamin Electric Mfg. Co.
Department P
847 Jackson Boulevard Chicago

I want to know all about CRYSTEEL Tables. Send me illustrations of the line and prices.

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Downy Rest Bed Springs
They Rest You All Over

The Last Word in Bed Spring Construction

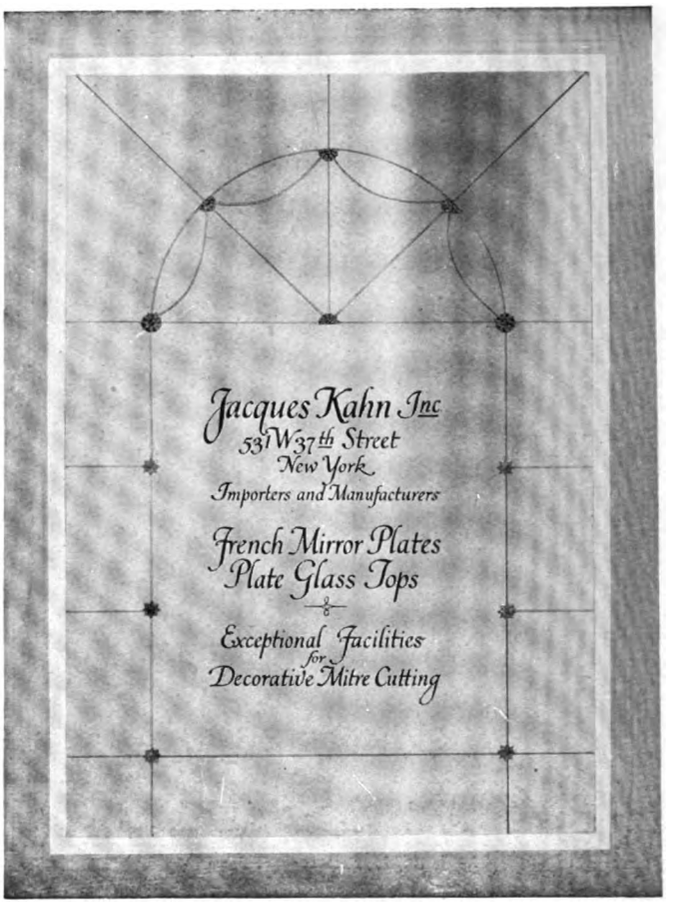
In the "Tiger" Downy Rest the last objection to coil springs has been removed by eliminating the lateral motion or side sway, usually found to more or less extent in springs of this character. The rigid angle steel end borders, braced to the bottom frame, accomplish this, without interfering with the action of the spring, adding to the soft, flexible top, that quality of firmness so essential to perfect rest and sleep.

Watch
for Downy Rest
Merchandising Activity to swell sales for our dealers.

Haggard & Marcusson Co.
Since 1887
1109 W. 37th St., Chicago, Ill.



DownyRest
The Bed Spring that Rests You all over





Chas. H. Feldstein Co., Inc.
1839 East Madison Street
Philadelphia, - - Pa.

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NEW HOTELS IN GRAND RAPIDS

"The Furniture Capital of America"

This is of interest to every man who has business in Grand Rapids

The announcement of the proposed erection of the Hotel Rowe was cheering news to many visiting furniture buyers and furniture salesmen in January. The work of razing the old Hotel Charlevoix, on which site the new hostelry will be constructed, has begun. The Hotel Rowe will be ready for business on January 1, 1923.

On top of this, comes the news of the construction of a new thirteen-story modern hotel on the site of the present old Morton House. This newer building will add splendidly to the appearance of Grand Rapids and will greatly simplify the housing of convention visitors, and the hundreds of visiting furniture men twice a year.

The Pantlind Hotel addition is being discussed with a view to immediate action.

These progressive movements solve the Hotel problem in Grand Rapids and with its solution the Grand Rapids Furniture Market takes another long stride forward.

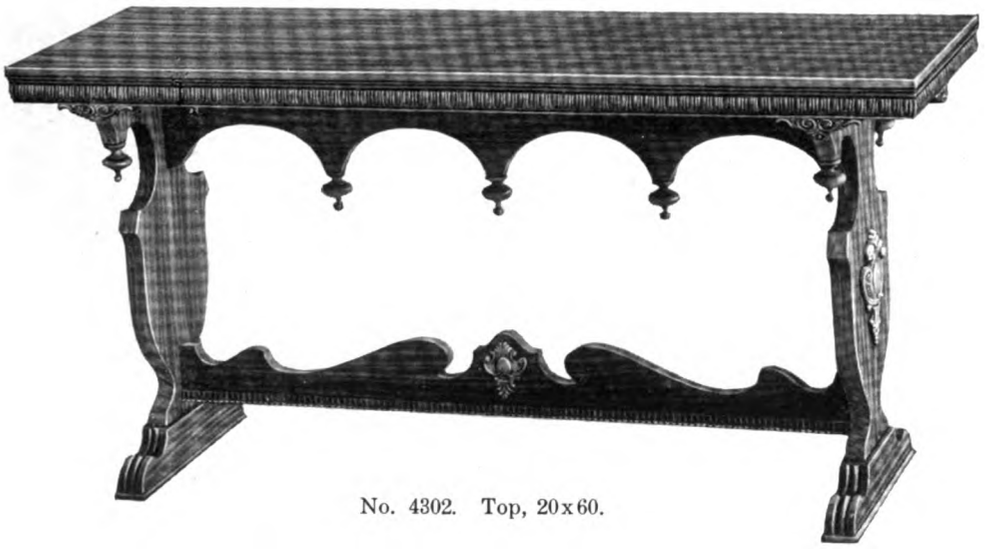
GRAND RAPIDS MARKET ASSOCIATION

Promoting the Grand Rapids Semi-Annual Markets

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One Outstanding Fact

Kiel is recognized today as offering the best and most complete line of medium priced Living Room and Dining Tables on the market.



No. 4302. Top, 20x60.

—

The new designs and new finishes are profit-getters for you.

—

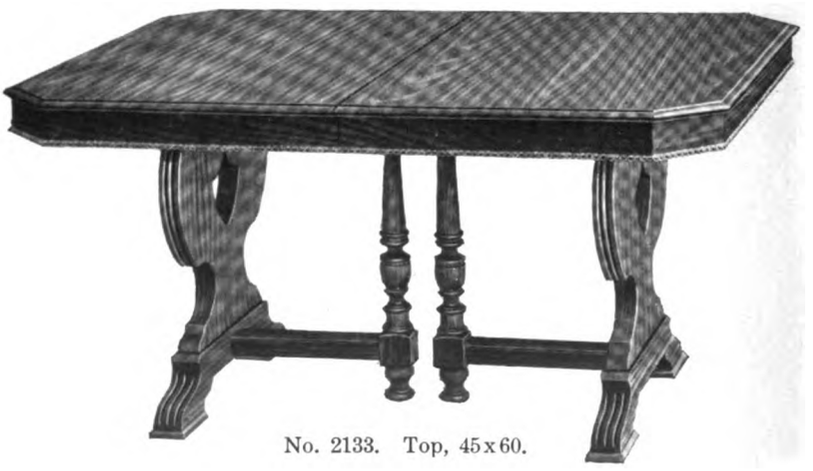
Be a Kiel Dealer. It pays.

—

Library, Davenport and Extension Tables

Permanent Exhibits at

New York Furn. Bldg., - New York
Southern Furn. Exposition, High Point
Central Market Furn. Bldg., Chicago
Furn. Exchange Bldg., San Francisco



No. 2133. Top, 45x60.

THE KIEL FURNITURE CO.
MILWAUKEE

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Mr. Manufacturer: What % of Production Cost does your finishing department show?

Will you consider a saving in finishing cost, together with an improvement in the quality of your product?

Are you open to conviction regarding the superior results being obtained by leading manufacturers who are using a

NON-VARNISH FINISH?

PRESQUELE METHODS and Materials have won leadership at home and abroad and are available to all furniture manufacturers. For years the famous "Stickley Fumed Finish" was imitated but never equaled. Now the rich "ANTIK" Spraying Stain challenges the best results of the Renaissance Master.

Arrangements can be made for one of our experts to demonstrate The Presquele Method in your plant.



Spraying natural highlight effects without the sandpaper operation.
Drys quick, permitting prompt shipment.

PRESQUELE FINISHING COMPANY
Albert Stickley, Manager
Grand Rapids, Michigan

UPHOLSTERY LEATHER
for
LIBRARY and DINING ROOM FURNITURE

Johnson Leather comes in FULL GRAINED SPANISH; lower grades both Spanish and plain finishes; MACHINE BUFFED in plain and Spanish colors;

AMERICAN MOROCCO

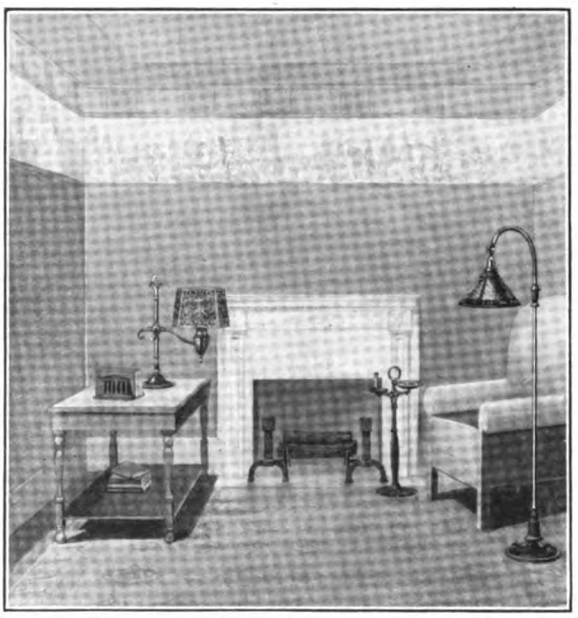
JOHNSON LEATHER COMPANY

CONTRACT WORK
for
HOTELS, CLUBS, ETC., A SPECIALTY

Screens in Genuine or Imitation Leather

WE ALSO REFINISH WORN LEATHER ON FURNITURE

The JOHNSON LEATHER CO., Inc.
Specialists on Hand Tool Work on Screens and Panels
211-215 West 19th St., New York



The BRADLEY & HUBBARD MFG. CO.
Designers and Makers of
ELECTRIC LAMPS of All Kinds
LIGHTING FIXTURES
ANDIRONS and FIRE SETS
SMOKER'S STANDS, BOOK CONSOLES, Etc.
Factories: MERIDEN, CONN.
New York Salesrooms:
FIFTH AVE. BUILDING, FIFTH AVE. and 23rd ST.

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"RESTWEL"

Pillows and Mattresses For the "rest" of your life

Another Step Forward

"Restwel" Pillows Supreme in Quality

After nearly a year's time devoted to experimentation, construction and installation of completely new machinery for treating feathers and down, we are completely satisfied to announce that our remarkable new discovery produces a perfection of finish, buoyancy and cleanliness hitherto thought impossible.

Our old process was formerly world-famous as the ultimate in feather treatment, but our new process is even a much greater improvement over our old process—so much greater that the results far exceed our most sanguine expectations.

We have scrapped every particle of the old machinery heretofore used in the old exclusive Robinson-Roders Process and our new machinery is now in operation so that all Feathers and Downs used in "Restwel Products" stand SUPREME as to quality—head and shoulders above any point of quality hitherto thought possible.

As usual, the Robinson-Roders Co., has accomplished what has been considered the "impossible," even though this result involved immense investments in time, money and labor.

THE ROBINSON-RODERS CO.
By Q. L. Porter, President
K. P. Williams, Vice-President

That the Trade May Know—

Newark, N. J., 1921

Mr. Q. L. Porter, President, Robinson-Roders Co., Inc.,
Little Rock, Ark.

My Dear "Q":—In retiring from the presidency of the Robinson-Roders Co., Inc., it is my pleasure to express not only my best wishes for your continued success, but my ABSOLUTE confidence in you and your management.

It is with pardonable pride that I point to our 40 years of progress. Starting with a pine table, a chair, some stationery and the optimism of Youth, I have lived to see our business grow to world-wide proportions. From a few customers in New York City 40 years ago, this growth has developed into thousands of customers in every continent on the globe. When we entered the feather business, second-hand feathers were largely used by all manufacturers. We were the first to discard old feathers and use only new ones. We were the first manufacturers east of the Rocky Mountains to make Kapok Mattresses.

"Restwel" Mattresses have since become the standard of America. In 1905 we consolidated with August Roders, Newark, N. J., and thereby became part of the oldest feather firm in the world, said to have been established in 1702. All of our factories are in perfect shape. We have scrapped or sold all of our old feather machinery and, as you know, we are now manufacturing feathers by our new exclusive process, which is the greatest advance in feather purifying made in my lifetime. Without doubt we are 50 years ahead in this respect.

You and your splendid organization start the year of 1922 with a clean sheet. The character of the men who are heading the Robinson-Roders Co. insures the continuance of the honorable policy of merchandising which has placed the name of Robinson-Roders at the pinnacle of commercial success today.

With best wishes and again assuring you of my unbounded confidence in you and your associates, I am

Sincerely yours, W. H. ROBINSON.

"RESTWEL"

Pillows, Cushions,

Mattresses,

Feathers, Downs,

Kapok and

llanasilk

The Robinson-Roders Co., *Inc.*

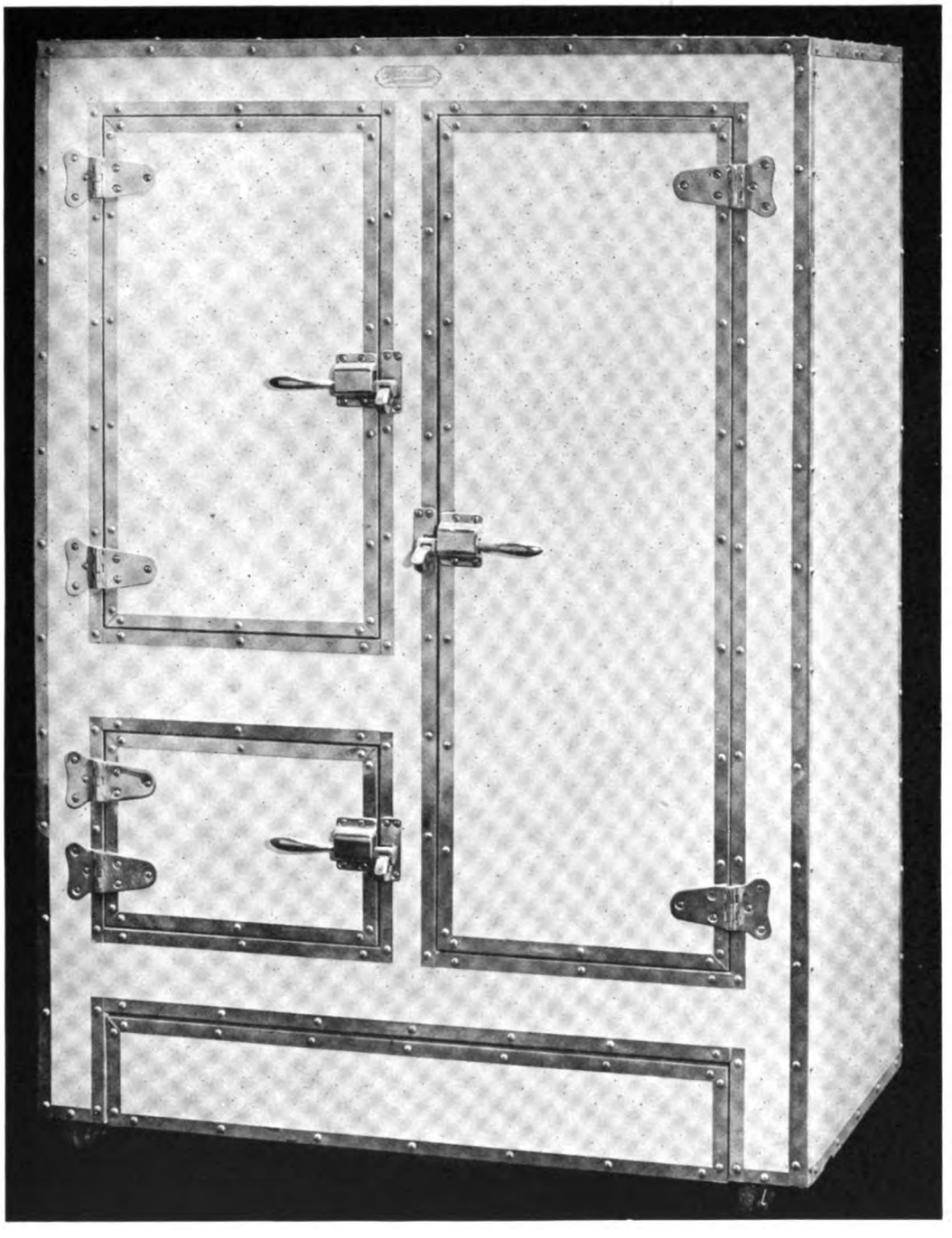
Manufacturers of "RESTWEL" Bedding

FACTORIES

Newark New Jersey — **Chicago** Illinois — **Little Rock** Arkansas — **Kansas City** Missouri

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"America's Greatest Refrigerator"



IMMACULATE APPEARANCE
MAXIMUM EFFICIENCY
Its Low Price Will Astonish You

Exclusive Franchises Open **Inquiries Invited**

A. L. RANDALL COMPANY

180 N. Wabash Avenue
Chicago, Ill.

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The wood finish that resists the effects of ROUGH usage

Furniture finished with ZAPONITE—the Pioneer Wood Lacquer—may be struck a blow or jammed sufficiently hard to DENT the wood, yet the finish itself will remain UNHARMED.

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has no substitute

Quality in upholstery admits of no makeshifts in workmanship or materials. No substitute gives such wear and satisfaction. Beautiful colors may be had to harmonize with modern decorative schemes.

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An undisputed success has attended our line wherever shown and dealers who have not heretofore carried our dining room furniture will find it most profitable to place a trial order with us.

Each complete suite is made of uniform design and color finish.

Our shipments are prompt and prices unusually attractive.

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IS THERE A DEMAND FOR SUPERLATIVELY BEAUTIFUL CABINET WORK WITH MOST DELICATE MATCHINGS OF ELABORATE VENEERS? YOU WILL FIND BEAUTIFUL EXAMPLES AMONG ROCKFORD PRODUCTS.

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This complete suite is representative good furniture for the stylish bed room.



ROCKFORD REPUBLIC FURNITURE COMPANY

ROCKFORD, ILL.

Metropolitan Representatives
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No. 64

DINING CHAIRS

OF DISTINCTIVE WORTH, DESIGN and WORKMANSHIP— MATERIAL THE BEST

Beautifully finished in all the most popular finishes, made and finished by skilled workmen of long years of experience.

When in the market for chairs, buy from Rockford's most popular chair makers



No. 61

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Orders promptly filled with good chairs

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Exhibit at Grand Rapids during the July Market 5th floor Klingman Bldg.

Metropolitan Representatives:
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c/o Bedford Chair Co., Brooklyn, N. Y.



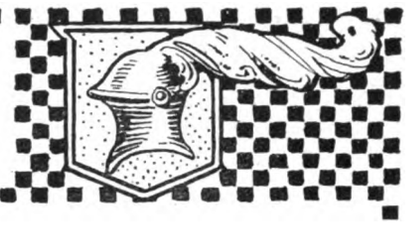
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SKANDIA FURNITURE CO.
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Furniture of extreme elegance and fine workmanship.



We are showing the buffet of this very beautiful inlay suite so that dealers may realize our preparedness to supply the necessary furniture for "Better Homes."

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Write for particulars

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Grand Rapids, Michigan

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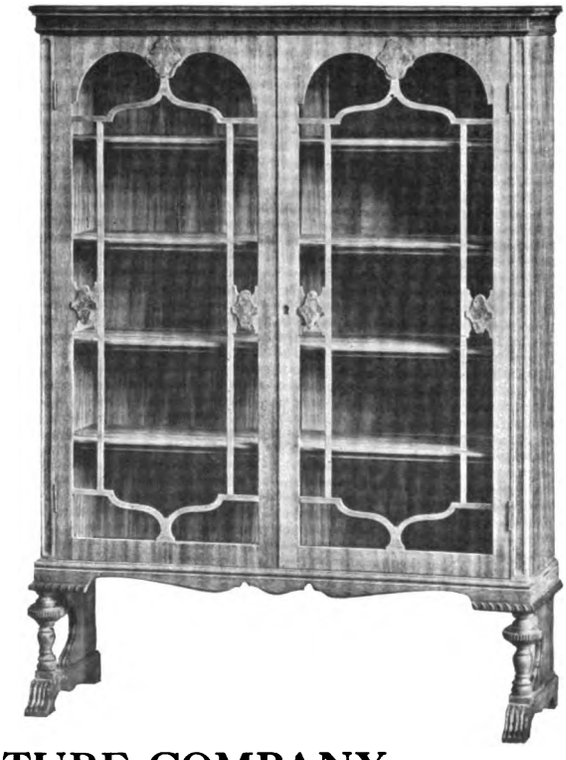
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BRUNNER BROS., N. Y. C.
LEO ADLER, CHICAGO

ILLINOIS CABINET CO.
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Individuality in Furniture

does not necessarily entail an additional expense in production.

For forty-five years we have been making furniture of pleasing individuality, at a price that assures repeat orders.



UNION FURNITURE COMPANY
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American Furniture Co.



No. 650

AMERICAN FURNITURE COMPANY
HILLENBRAND INDUSTRIES

Turn to Page 126

One of the most magnificent bed room suites exhibited at the January market is shown in a very attractive interior on Page 126 of this magazine.

Our latest catalog has been of greater service to dealers than any book we ever produced. The reason is probably found in the variety and excellence of our patterns as well as in the attractiveness of the book. Have you a copy?

BATESVILLE CABINET COMPANY
HILLENBRAND INDUSTRIES



No. 131

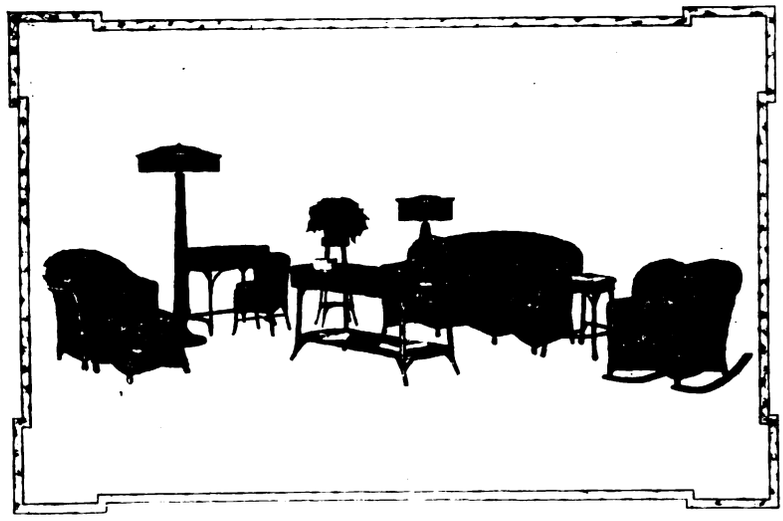
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BATESVILLE, IND.

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"It makes the home beautiful"

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SHEBOYGAN *Builders of the World's Best Fibre Furniture* **WISCONSIN**



There is a steady demand for well made upholstered furniture that is better than the average.

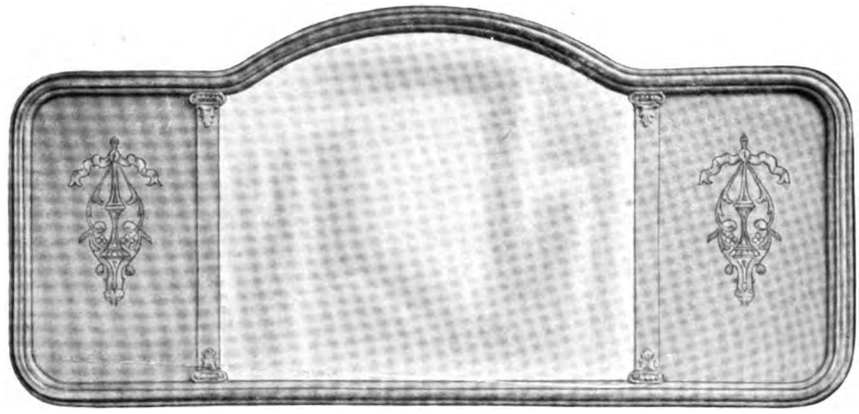
Our productions can always be found in association with goods of the "Better Homes" Class.

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Charak Furniture Co.
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No. 1684

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Our monthly sales magazine, "NORTHERN FURNITURE," dealing with store management, retail advertising, window displays, helps for salesmen, is being read by over 12,000 dealers and salesmen. Better get on our mailing list.

NORTHERN FURNITURE COMPANY SHEBOYGAN WIS.

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THORO-BREDS

HASTINGS TABLE CO.

TABLES—DESKS—CABINETS—TEA WAGONS

NOVELTIES

HASTINGS

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KARPEN FIBER RUSH CREATES NEW BUSINESS

THIS Spring there are possibilities for new business in Karpen Fiber Rush that every dealer should take immediate advantage of.

There is not a home in your city where Karpen Fiber Rush cannot be used to advantage. This may be in the entire furnishing or refurnishing of living room, sun parlor, bed room, porch, play room, country home, or cottage, or merely in the addition of a few pieces of Karpen Fiber Rush here and there.

Timely and attractive displays now of your Karpen Fiber Rush lines, combined and forceful, suggestive advertising will bring many new and satisfied customers to you and greatly increase your Spring sales.

Do not overlook this opportunity.

Karpen Guaranteed Fiber Rush Furniture CHICAGO NEW YORK

On every piece
Make sure it is there

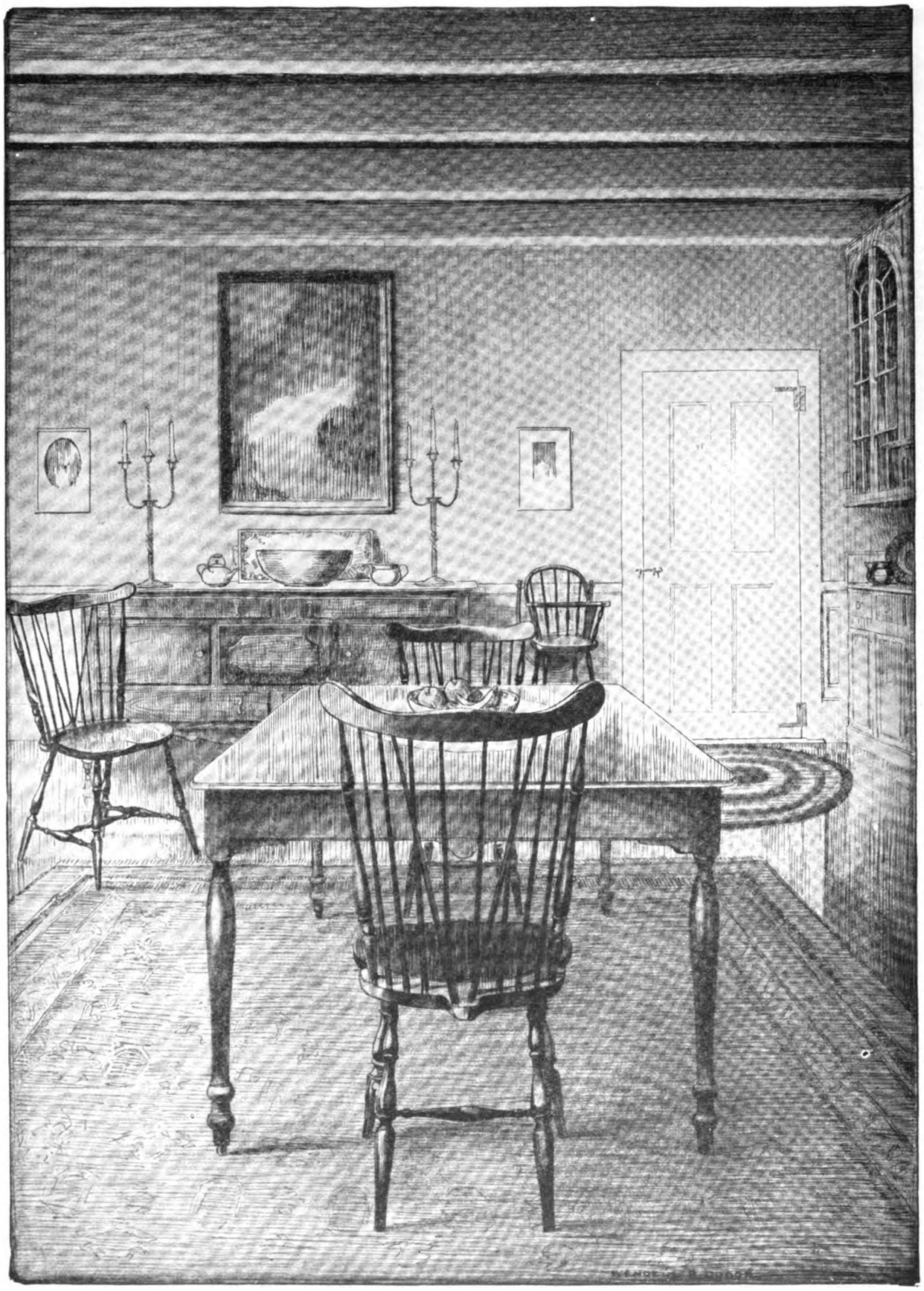
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Lovers of Colonial Furniture find every true Windsor characteristic beautifully expressed in our creations.

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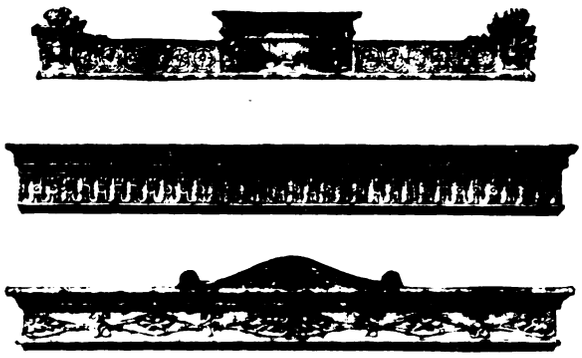
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JARDINIÈRES AND GARDEN SEATS

Matting Wood Carvings
Embroidered Table Scarfs
and
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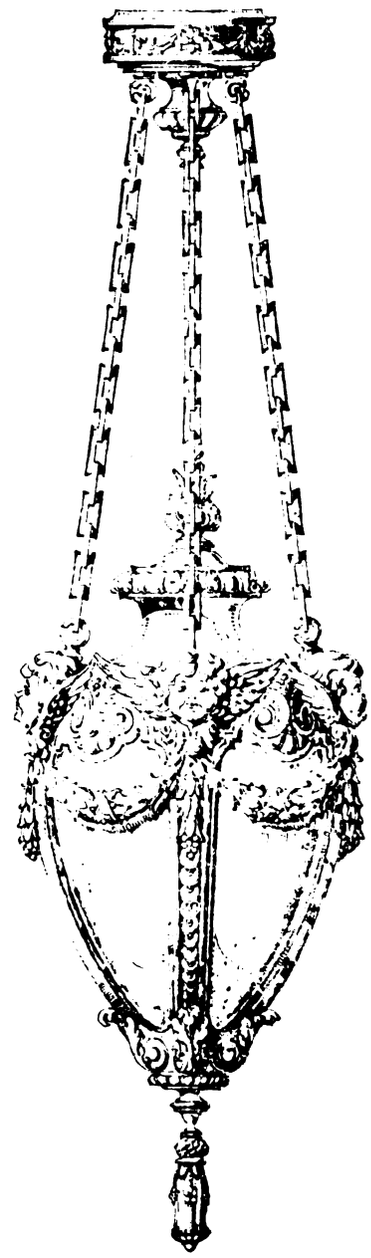
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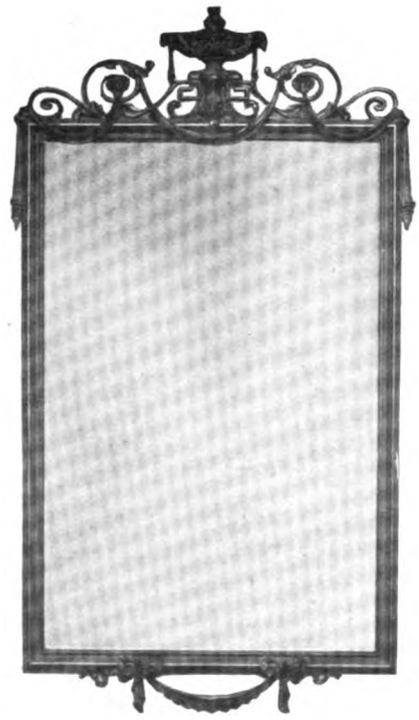
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"The Seat of Honor"

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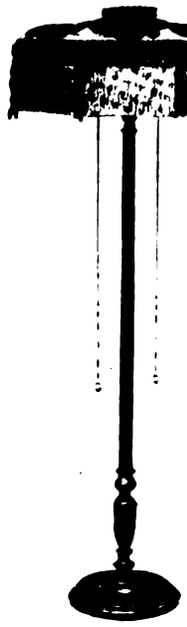
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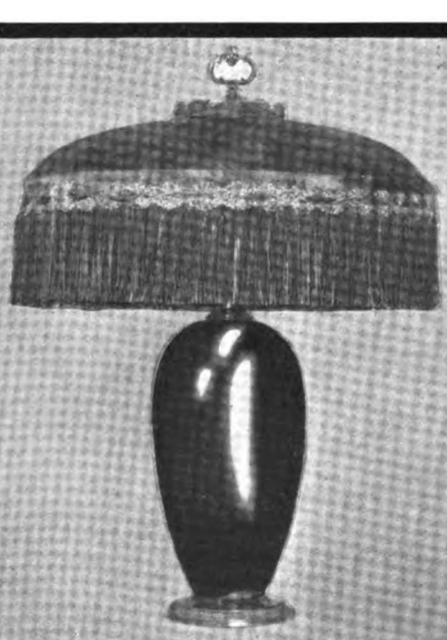
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PLANT MANUFACTURING CORPORATION
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All half full size except lock plate one third



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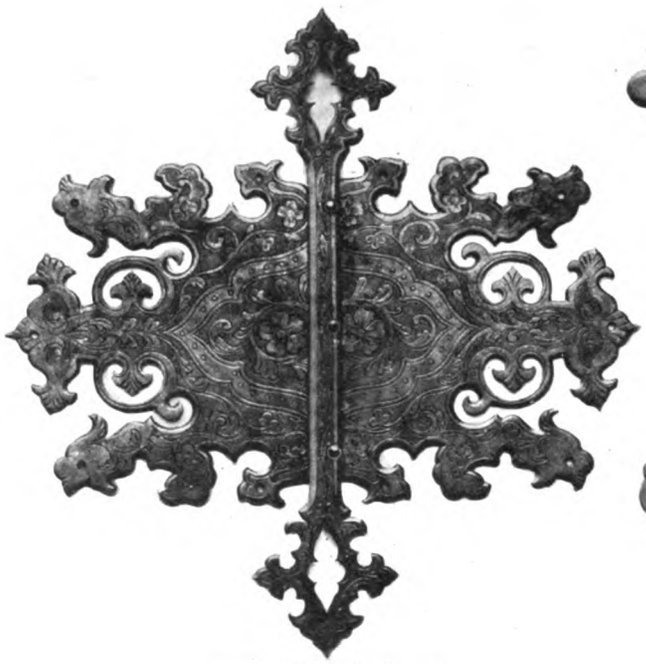
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all other fitments made to match



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No.7487



No. 8214



No.7063



No.7411

Mr. H. A. Crofts will be at the Belmont Hotel, New York, during the month of March, and will be pleased to attend to any enquiries addressed to him at the hotel.

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HOW LAMPS ARE MADE

No. 6

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of
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LAMPS

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Unusual in quality and color tones
They possess a smartness that appeals to the discriminating



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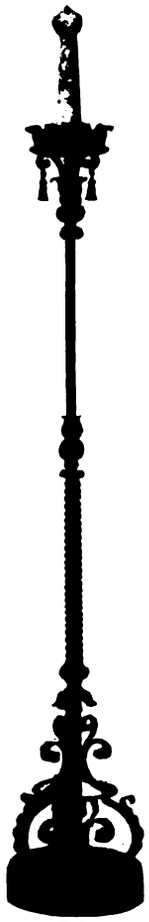
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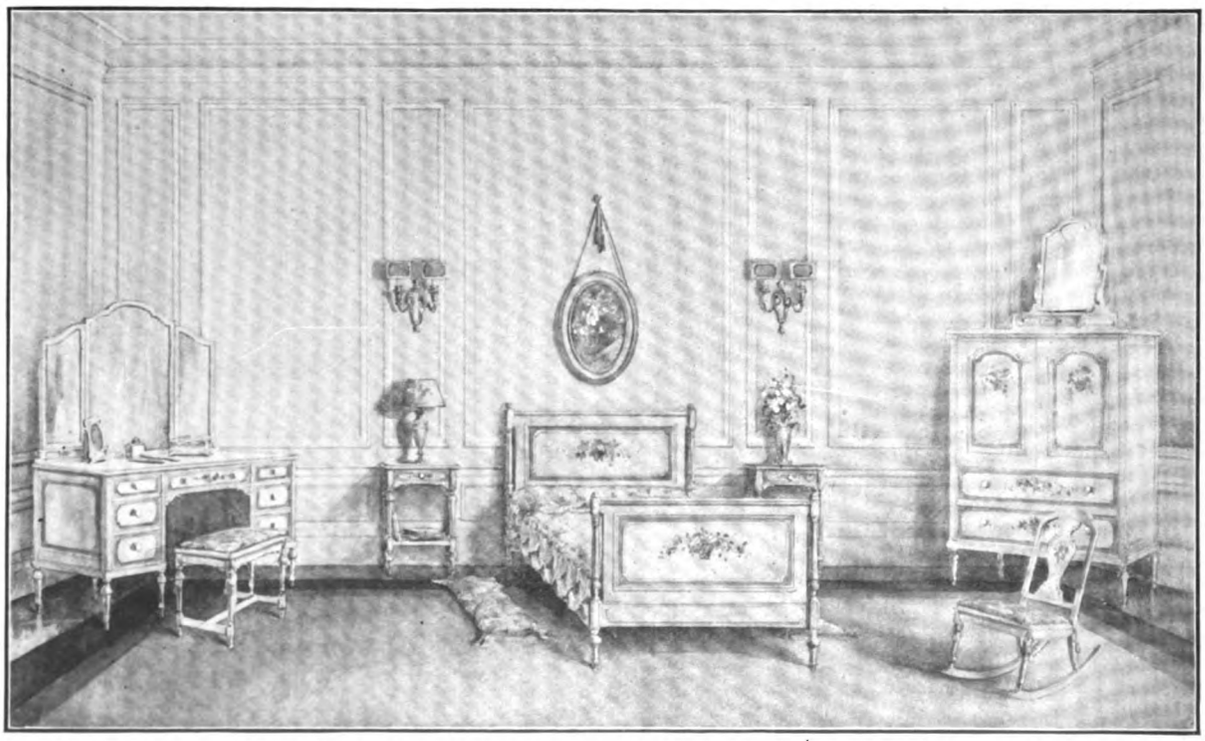
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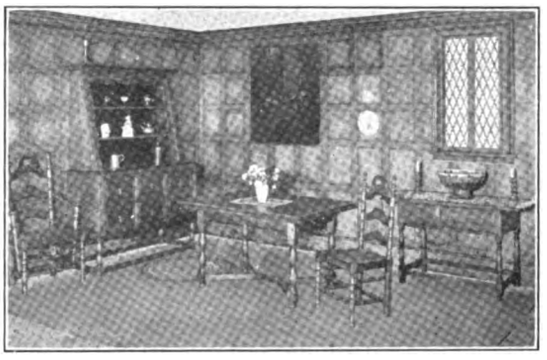


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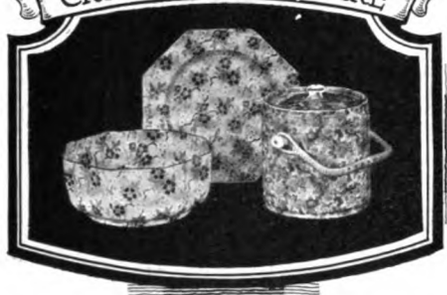
We have determined that these changes are justified by the rapidly increasing demand for Danersk Furniture now in evidence; and everyone knows that greater volume of sales makes possible lower costs and prices. In doing this the Danersk standard of workmanship and artistry will of course be maintained.

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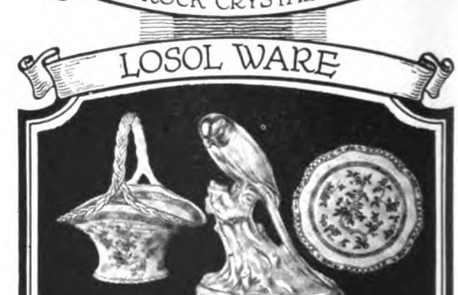
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BISTO WARE



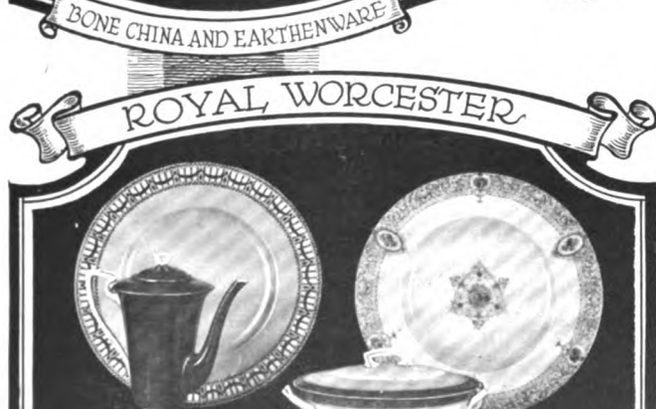
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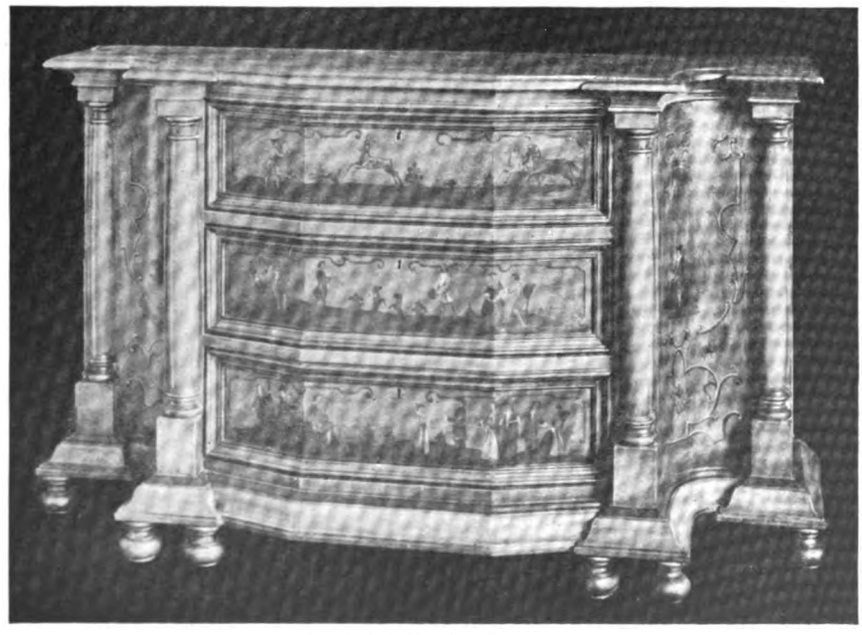
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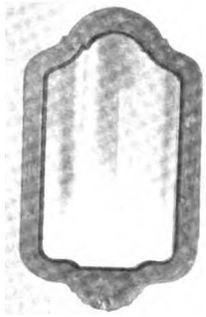
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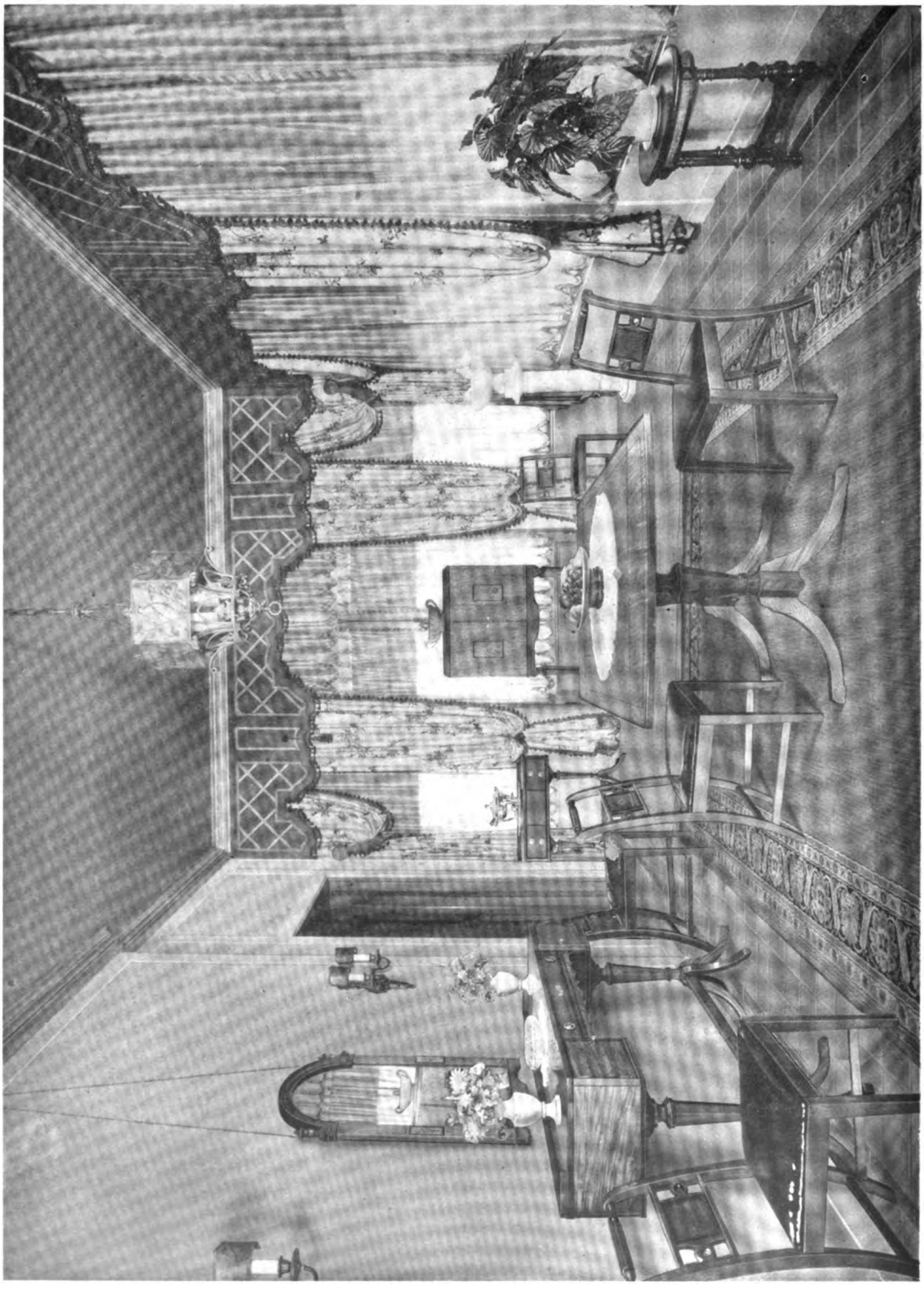


PLATE 350

DISTINCTIVE FURNITURE FOR THE BREAKFAST ROOM ACHIEVED BY THE ADAPTATION OF CHARMING GEORGIAN PERIOD MOTIFS

Suite No. 1095, made by
LUCE FURNITURE COMPANY
Grand Rapids, Mich.

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HEPPLEWHITE MOTIFS ADAPTED FOR THE WELL FURNISHED BREAKFAST ROOM

THIS lovely breakfast room furniture is distinctly an original production and it is so different, in proportion and detail, to the average breakfast room suite that the period motif used for the suite is not at once apparent. The basic motif for this charming pattern is a Hepplewhite design which was also employed by Sheraton. But through the unique proportions and balance of the pieces it is almost fair to say that the designer has created a new design.

There are many other features that make this suite entirely distinct from the average breakfast room suite, the first being the choice of Sandlewood and Mahogany, the use of which assures distinction in any furniture. Then there are the painted panels, which so delightfully augment the color of the Sandlewood, and also the tracery lines around the large panels. The black leather seats add a note of distinctive contrast, which gives a strong feeling to an otherwise very delicate suite. Of equal importance in the unusual effect of this suite is the mirror over the buffet, for while it is in perfect harmony with the ensemble, it has wonderfully distinctive design and proportion.

The rug in this room is a very charming Oriental pattern, and it would be difficult to imagine a better selection for the purpose. The design is full of beautiful colors in broken tones, giving beauty and warmth without gaudiness. The delicate pencil stripe effect in this rug is most unusual.

PLATE 350

SPFCIFICATIONS OF FURNITURE

1. DROP-LEAF TABLE—Top, 36 x 46; H, 31"
2. CHAIR—
3. MIRROR—Plate, 18 x 34.
4. SIDEBOARD—Base, 17 x 54; H, 38".
5. CABINET—Base, 16 x 35; H, 59"



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED BREAKFAST ROOM

Suite No. 1095, made by
LUCE FURNITURE COMPANY
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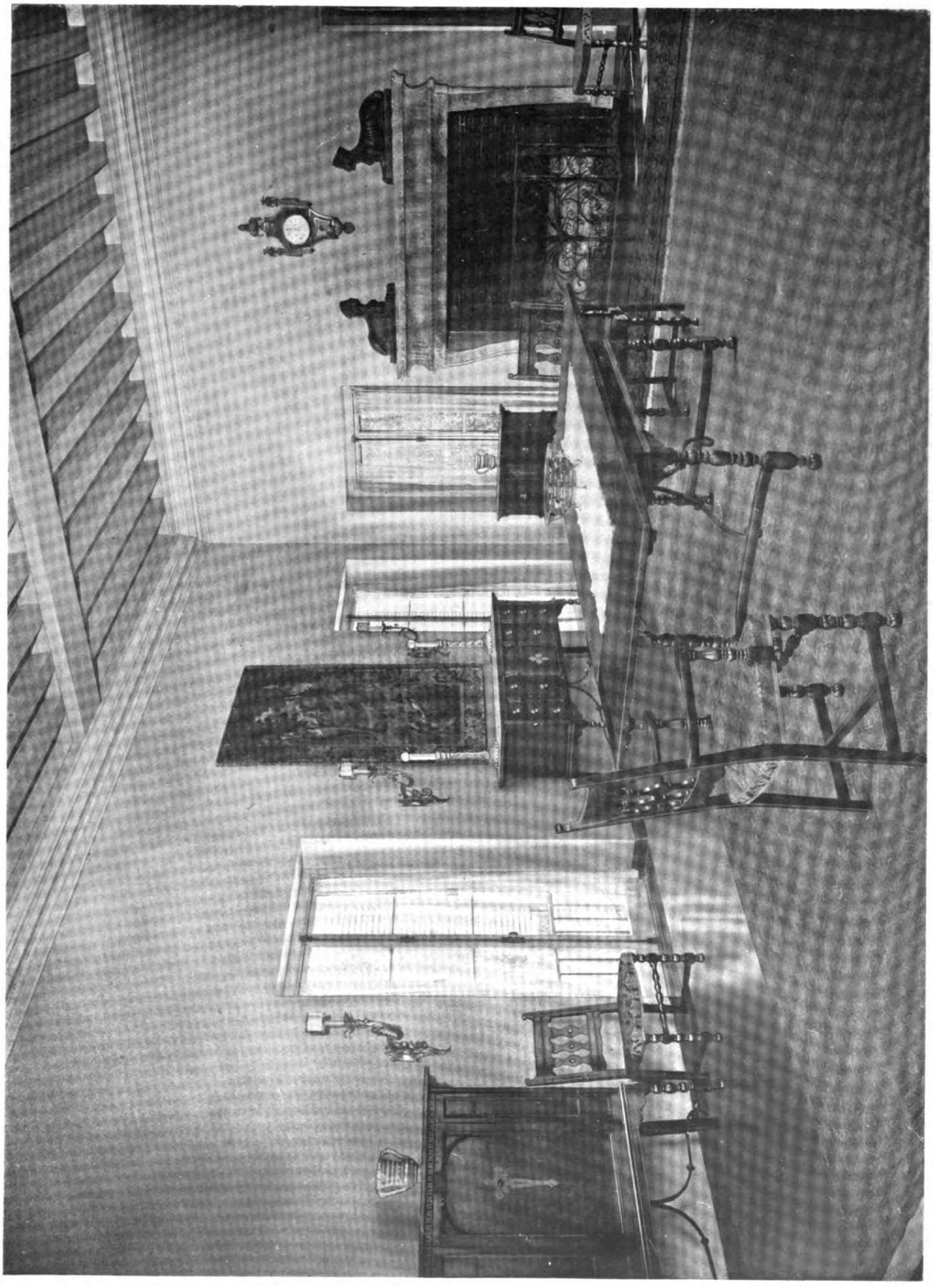


PLATE 354

A SPANISH TYPE DINING ROOM IN A MODERN HOME

Suite No. 7950, made by
GRAND RAPIDS FURNITURE COMPANY
Grand Rapids, Mich.

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SPANISH MOTIFS ADAPTED TO MODERN FURNITURE

IT IS a very simple matter for a furniture manufacturer to produce an unusual pattern in any kind of furniture, but in the production of new designs, much more is required than mere originality. There are certain unwritten rules concerning modern furniture which must be complied with, and any design which violates these requirements of proportion and general effect would not be acceptable to the American people today.

This fact can be appreciated by the remembrance of how impossible it was to introduce "L'Art Nouveau" styles into America a generation ago. The American people simply would not accept a style contradictory to their understanding of what constitutes character in furniture.

Looking at the suite in this room with these facts in mind, it gives one a higher appreciation of the difficulties that have been surmounted in the production of so unusual a suite of dining room furniture. The motifs selected are of Spanish origin and are quite unfamiliar to the buyers of the usual moderately priced goods. As to the success of the plan, and its acceptability by people who love artistic furniture, there can be no question. The suite is interesting, pleasing, ornamental and distinctly serviceable, the refectory table being largely responsible for the latter quality, as also the nut brown staining and finishing which is a salient feature of beauty and service.

The placing of this suite in a large Spanish type room, with its windows to the floor, is a very happy inspiration, carrying to completeness the idea of the designer in his selection of distinctive motifs.

PLATE 354

SPECIFICATIONS OF FURNITURE

1. ARMCHAIR—
2. REFECTORY TABLE—Top, 40 x 66 and 40 x 108; H, 30".
3. CHAIR—
4. SERVER—Top, 19 x 40; H, 35".
5. CABINET—Top, 15 x 44; H, 60".
6. SIDEBOARD—Top, 22 x 72; H, 40".



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED DINING ROOM

Suite No. 7950, made by
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Grand Rapids, Mich.

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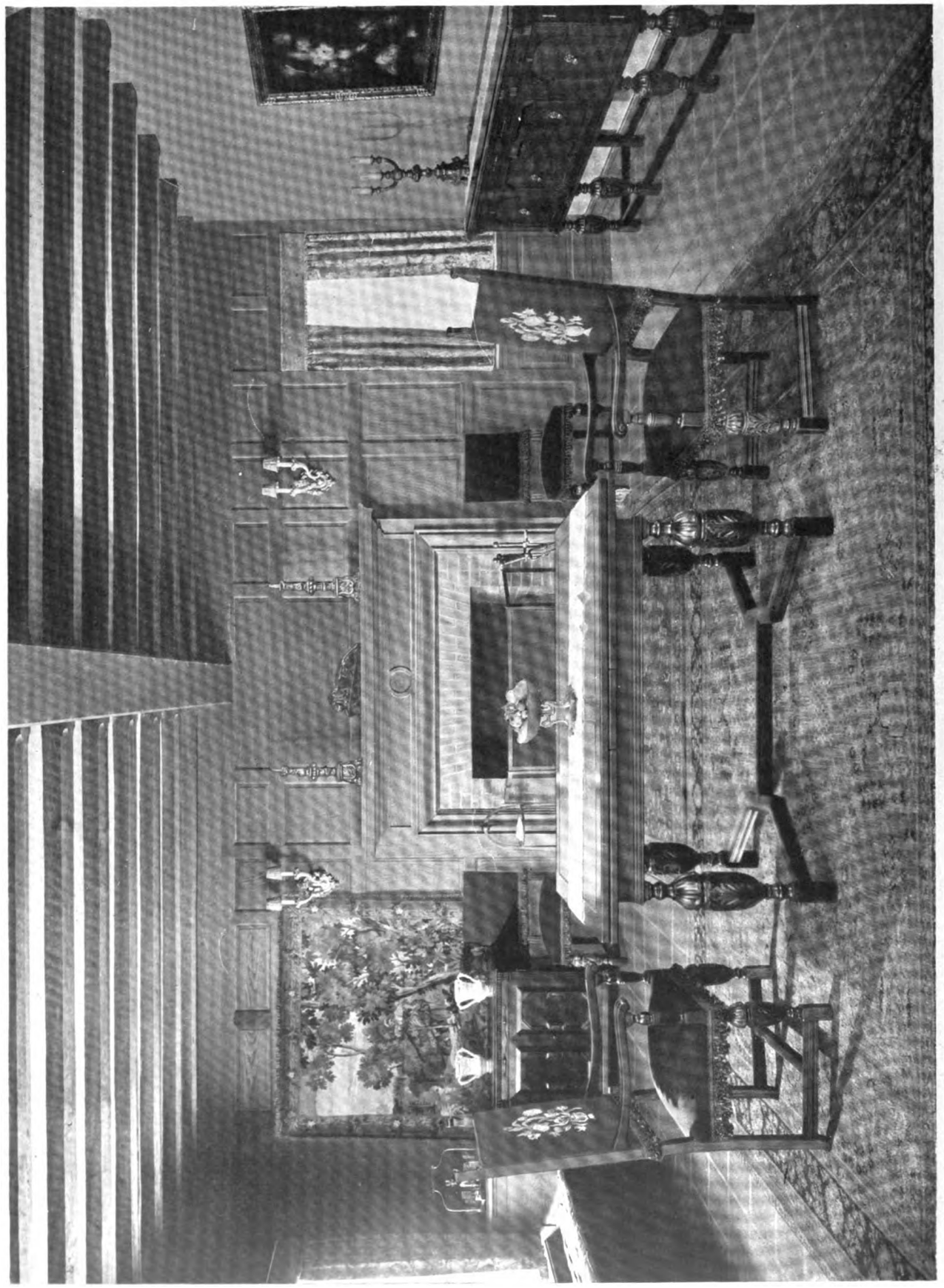


PLATE 355

AN ADAPTATION OF ITALIAN RENAISSANCE THAT IS PARTICULARLY SUITABLE FOR THE MODERN HOME

Suite No. 630, made by
GRAND RAPIDS CHAIR CO.
Grand Rapids, Mich.

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AN EXCEPTIONALLY ATTRACTIVE DINING ROOM

IT IS seldom that we see a dining room in the average home so very well furnished, and so interesting, as this latest type interior. Every article has been selected for its particular beauty and peculiar usefulness.

The furniture is the latest development of art in moderately priced goods. The rich beauty of this adaptation of Italian Renaissance motifs, combined with details that are distinctly English in origin, naturally conveys the impression of costliness, which is a much desired effect in home furnishings. Adding greatly to this rich effect is the needlework of the armchair coverings, the interesting fringe and the character of the material. Subtle indeed, is the delightful harmony produced by the coverings in association with the modern rugs. These rugs alone present a study in interior decoration and color, which when thoroughly appreciated, will help in the solution of any decorative problem. Of course, the same might well be said of the interesting tapestry which is so well placed in this instance, but there is less danger of disturbing a color scheme by the placing of a tapestry than there is in the selection of the main floor coverings.

Note the assembly of useful decorative accessories in this dining room. The tripod candle lights on the sideboard, the very decorative candlesticks on the mantel with the ornamental lion in between, the muffin stand, and also the brass fire screen and andirons. All these things add an interest which can be easily duplicated in every home.

While it is scarcely necessary to call attention to the fact that the table is of the refectory type, it is possible that everyone is not familiar with the type. This table, which can be pulled out to double its present dimensions, is a most useful article.

PLATE 355

SPECIFICATIONS OF FURNITURE

1. Armchair—
2. Sideboard—H. 37; W. 72.
3. Side Chair—
4. Server—H. 32; W. 36.
5. Cabinet—H. 60; W. 36.
6. Refectory Table—Top, 38 x 58.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED DINING ROOM

Suite No. 630, made by
GRAND RAPIDS CHAIR CO.
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PLATE 349

AN ARTISTIC BED ROOM SUITE FOUNDED ON LOUIS XVI MOTIFS

Suite No. 4900, made by
NORTHERN FURNITURE COMPANY
Sheboygan, Wisconsin

COPR. GOOD FURNITURE MAGAZINE

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A DECORATIVE BED ROOM

WE ARE all given to expressing ourselves, regarding the new types of furniture which constantly gain our attention, by saying that "the styles change." But it would be more correct, though much less euphonious, to say that experiment and progress are being constantly manifested in the design and production of home furnishings. Take the dainty suite in this bed room as an instance. Only a few months ago, a suite of this style would naturally have been finished in the ordinary enamel, with just a touch of deeper color in the shadows, which, of course, is very pretty.

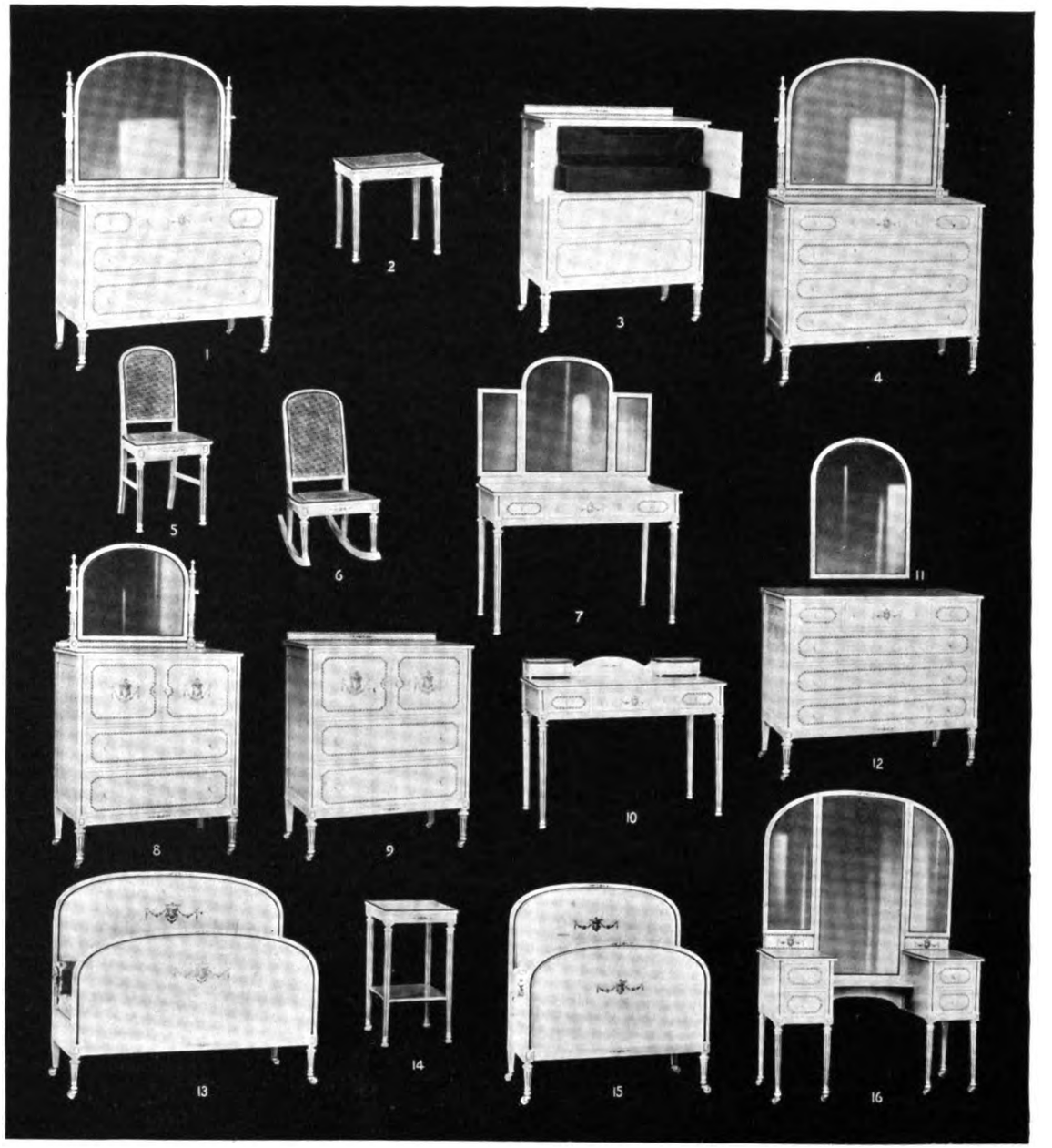
But not satisfied with one achievement, the manufacturers of the furniture in this room have produced a new "parchment" finish, that is so different as to be practically a new style. In this case, the term "parchment" refers to the delicate texture of the pigment more than to the color itself. The manufacturers discovered a way in which the final coat of pigment can be given a fine grain, which produces a quiet color of rich distinction.

The hand-painted band of deep Italian blue around the glass frames and tops of the pieces, adds to the strength and freshness of the design, while the generous use of ornamental bands of relief moulding gives a richness to the whole idea.

The daintiness of the furniture is well supplemented by the dainty floor lamp and wall brackets, and by the beautiful materials comprising the window draperies. Note also the pretty paneling of the walls and the interesting moulding around the ceiling.

PLATE 349
SPECIFICATIONS OF FURNITURE

1. DRESSER—Top, 21 x 44; Plate, 28 x 34.
2. BENCH—Top, 14 x 19.
3. CHIFFONETTE—Top, 21 x 36.
4. DRESSER—Top, 21 x 44; Plate, 28 x 34.
5. CHAIR—
6. ROCKER—
7. DRESSING TABLE—Top, 20 x 42; Plate, 20 x 42 and 10 x 30.
8. CHIFFONETTE—Top, 21 x 36; Plate, 20 x 40.
9. CHIFFONETTE—Top, 21 x 36.
10. DESK—Top, 20 x 42.
11. MIRROR—Plate, 22 x 30.
12. DRESSER—Top, 21 x 44.
13. BED—Height, 46"; Width, 54".
14. NIGHT STAND—Top, 15 x 15.
15. TWIN BED—Height, 44"; Width, 39".
16. VANITY—Top, 18 x 48; Plate, 10 x 30 and 20 x 40.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED BED ROOM

Suite No. 4900, made by
NORTHERN FURNITURE COMPANY
Sheboygan, Wisconsin

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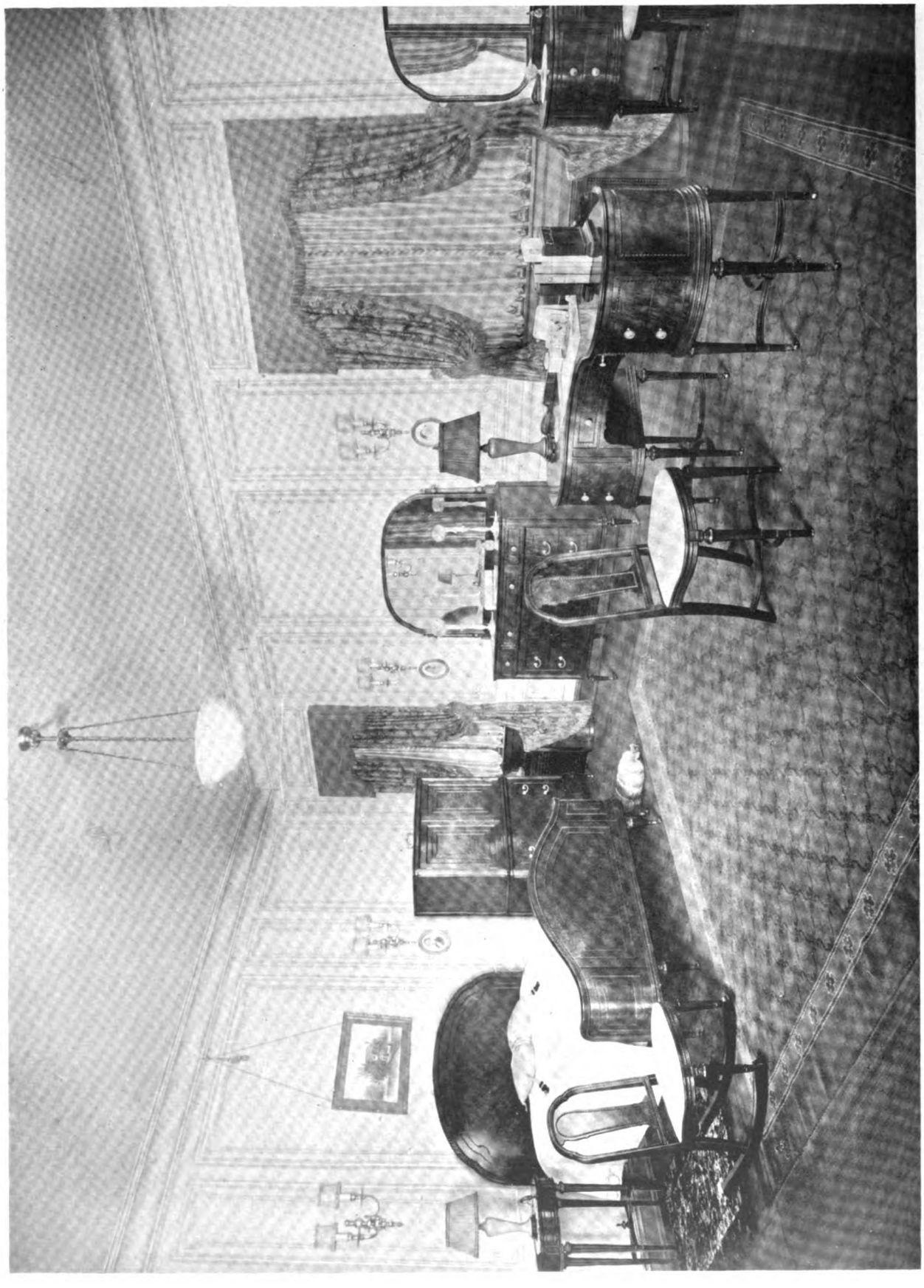


PLATE 351

AN ARISTOCRATIC BED ROOM SUITE IN THE LOUIS XVI PERIOD STYLE

Suite No. 650, made by
AMERICAN FURNITURE CO.
Batesville, Indiana

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A BEAUTIFUL ADAPTATION OF LOUIS XVI PERIOD MOTIFS

IN SPEAKING only of furniture that is obtainable from the majority of furniture dealers in the country, that is, furniture which is not specially made to order, it is safe to declare that the suite here illustrated is one of the most aristocratic Louis XVI bed room suites recently produced. This is true, not only concerning the general character of the complete suite, its line, size and proportions, but also on account of the very beautiful color of the wood, which was obtained through a rather laborious method of finishing.

The color is very difficult to describe, probably because it is somewhat unusual and especially lustrous, though perhaps it could rightly be called hazel. It is, indeed, the happy medium between the too delicate and brilliant ivory enameled suites and the sombre unvarnished walnut suites. Here we have color and brilliancy brought out in the natural wood, which is a most acceptable achievement.

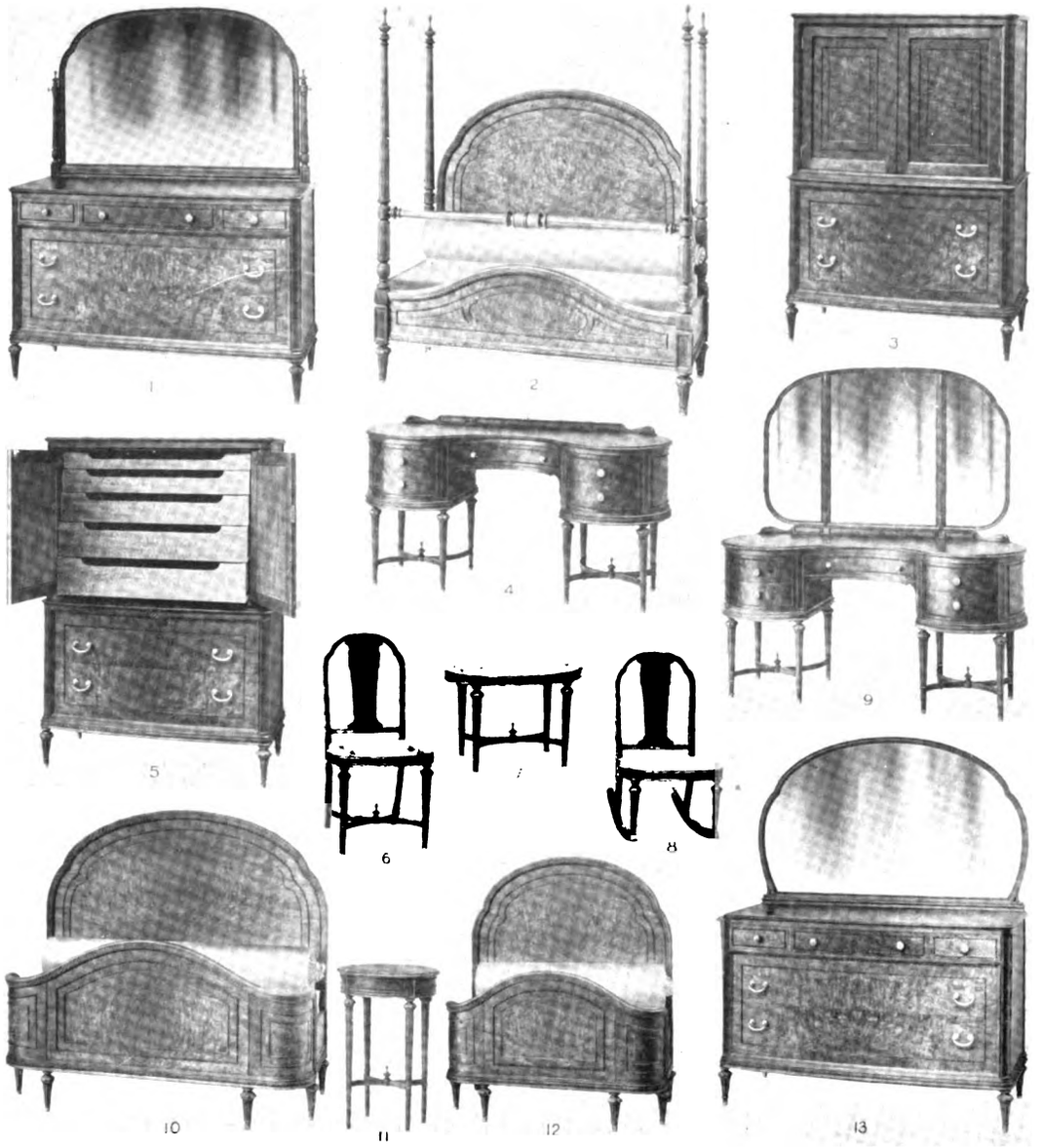
Regarding the design of the suite, much credit and praise is due the manufacturer for the splendid adaptation of a really fine type of Louis XVI bed room furniture. The several pieces are large and in splendid proportion, while the use of the kidney motif for the writing desk and toilet table adds greatly to the impressiveness of the suite.

Everything about this exceptional bed room harmonizes with the general effect. The walls are beautifully paneled and in correct proportion to the furnishings. The lights are well placed and well selected. As for the window hangings, it is seldom one sees such well arranged and charming drapery. And the two-tone rug, with its simple design, has no disturbing features.

PLATE 351

SPECIFICATIONS OF FURNITURE

1. DRESSER—Top, 54 x 24; P, 46 x 30.
2. BED—H, 5′ 8″; S, 4′ 6″.
3. CHIFFONIER—H, 60; W, 42; D, 23.
4. DESK—Top, 60 x 22.
5. CHIFFONIER—H, 60; W, 42; D. 23.
6. CHAIR—
7. BENCH—
8. ROCKER—
9. DRESSING TABLE—Top, 60 x 22; P, 30 x 22; P, 30 x 12.
10. BED—H, 4′ 5″; S, 4′ 6″.
11. NIGHT STAND—Top, 20 x 16.
12. TWIN BED—H, 4′ 2″; S, 3′ 3″.
13. DRESSER—Top, 54 x 24; P, 52 x 30.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED BED ROOM

Suite No. 650, made by
AMERICAN FURNITURE CO.
Batesville, Indiana

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Orders Tell the Story

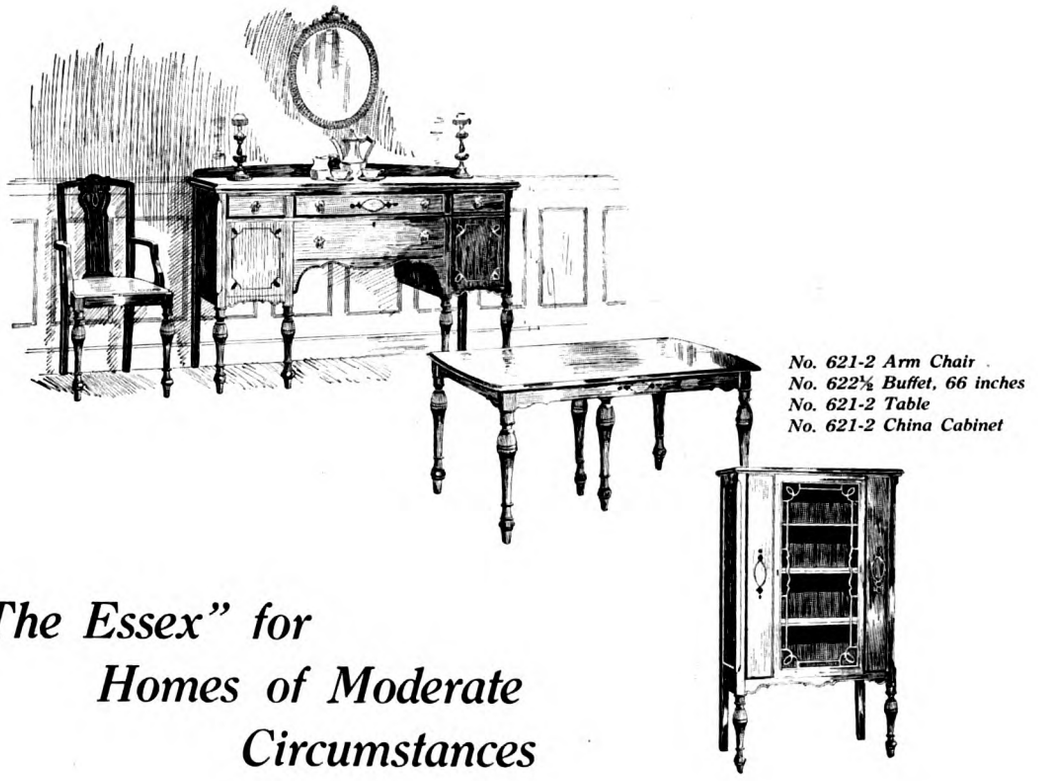
Every question concerning the beauty and workmanship of our productions is answered in the steady flow of orders and repeat orders.

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GRAND RAPIDS FURNITURE COMPANY

GRAND RAPIDS, MICHIGAN

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No. 621-2 Arm Chair
No. 622½ Buffet, 66 inches
No. 621-2 Table
No. 621-2 China Cabinet

"The Essex" for Homes of Moderate Circumstances

THIS English group, "The Essex," is evidence that furniture worthy of life-time association can be built at prices within the scope of families of moderate means. The same standard construction and quality of workmanship that enters the most elaborate Grand Rapids Chair groups, has been built into No. 621-2. The pieces are made in combination mahogany, and in combination walnut, in the striking two-tone effect. Lovely indeed is the furniture in our popular Noir walnut finish, and no less impressive is the Claremont—Noir mahogany, with its animated highlights. Ebonized ornaments add further enrichment.

No. 621-2 Serving Table
No. 622½ Buffet, 60 inches





GRAND RAPIDS CHAIR COMPANY
GRAND RAPIDS, MICHIGAN

Makers of dining room, living room and hall furniture

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THE broadening requirements of the present decade are well reflected in the wide scope of the Phœnix Line.

Ranging from dainty bed room and dining room suites moderately priced, to massive, costly productions.

PHŒNIX FURNITURE COMPANY

MANUFACTURERS

GRAND RAPIDS, MICHIGAN.

Bed Room and Dining Room Furniture in Period Styles

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A 318¼
CHARLES II
Typical of High Back Padded Chairs
of the Period

CENTVRY FVRNITVRE COMPANY
GRAND RAPIDS, MICH.

Representatives:
Craig McClure A. T. Kingsbury W. A. Nicholson, Jr.

CENTVRY

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Michigan Chairs



The development of design and ornament, as applied to chairs, can be studied in the present line of Michigan Chairs. Every definite improvement in construction and workmanship has been utilized in maintaining Michigan Chair supremacy.

MICHIGAN CHAIR COMPANY

Grand Rapids, Michigan

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WHEREVER persons of cultivated tastes are found, Widdicomb Period Bed Room Suites are known for the rare beauty of their materials and designs, for their fidelity to the most artistic creations of all times, and for the master craftsmanship of their construction.

Among discriminating buyers, merchants who handle the Widdicomb line are naturally accepted as leaders.

The Widdicomb Furniture Co

TRADE MARK REGISTERED IN U.S. PATENT OFFICE

Established 1865

GRAND RAPIDS, MICHIGAN

Fine Furniture Designers

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Grand Rapids Furniture Shops

840 MONROE AVE.

GRAND RAPIDS

MICHIGAN

















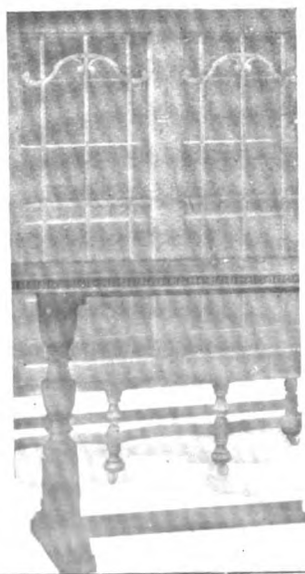


Everything for the

Living Room, Library and Hall

at Moderate Prices











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The
Luce Furniture
Company

Grand Rapids
Michigan

The Largest Manufacturers in the World of Bed Room and
Dining Room Furniture Exclusively

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THE CHARACTER LINE
OF GRAND RAPIDS



MEDIVM PRICED HAND-MADE
DINING-ROOM & BED-ROOM FVRNITVRE
FOR THE CVLTVRED TRADE
JOHNSON FVRNITVRE COMPANY
GRAND RAPIDS, MICHIGAN

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Furniture for the
NEW AMERICAN HOME

The Early Pilgrims produced furniture suitable for the FIRST American Homes. Stickley Bros. Company are producing NEW COLONIAL Furniture for the Modern American Home.







A few Sun Room pieces

THE STICKLEY PLAN

Chapter II — The Sun Room

Every modern requirement, including complete groups conforming with modern apartment limitations, can be accomplished by selections of pieces of suitable size, finished in standard wood finishes or in color and decoration.

What is the new Sun Room?

The Sun Room is no longer merely a screened-in porch, sentimentally called a Sun Room. It is a distinct type of room, a second living room in which to enjoy comfort, beauty, air and sunshine. When correctly furnished, the Sun Room is one of the most beautiful and enjoyable rooms in the home.

Stickley Bros. Co. have given this distinctly American room the greatest attention and consideration and are now prepared to supply complete Sun Room groups, in various distinctive effects.

Furniture of the same character as the pieces illustrated is also available for the Living Room, Dining Room, Breakfast Room, and Apartment Rooms.

Write for Booklet "F" which gives further information on the solution of modern problems. We shall also be pleased to send color boards showing base color effects. All plain finishes and colors are in antique tones.

Stickley Bros. Company

"Quaint American" Furniture

Grand Rapids, Mich.

There is a group of Stickley Furniture for a room in every home

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Individualism in Good Furniture

Our Spring Exhibit

THE Annual Spring Exhibit at our factory will be held in May.

At this advance showing we shall reveal the latest designs for the coming season. Besides the aristocratic period models and reproductions of historical interest, new and distinctive designs have been originated that are most individualistic.

This is your opportunity to gain a lead on the regular market. We shall look forward to the pleasure of welcoming you. Full information will be gladly sent.

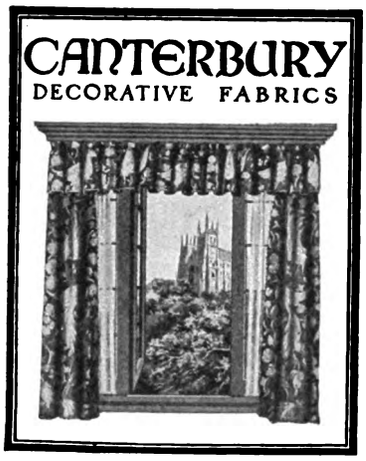
The Elgin A Simonds Company Furniture Syracuse NY



The Elgin A. Simonds Company
Manufacturers of Furniture
SYRACUSE, N.Y.
NEW YORK BOSTON CHICAGO
NEW ORLEANS PORTLAND ORE.

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For Decorative Distinction



Canterbury Decorative Fabrics

Embrace a remarkable variety of exclusive domestic and foreign decorative creations, comprising designs originating in the world's foremost art centers and in our own studios. All are designed to anticipate and in many cases to formulate the demands of modern requirements for decorative and upholstery purposes.



Colonial Drapery Fabrics

Constitute the standard of excellence in American printed and dyed drapery fabrics. Whether they be enticing floral cretonnes, gorgeously illuminated chintzes or substantial tapestry designs, Colonial Drapery Fabrics give the final touch to any decorative scheme.

MARSHALL FIELD & COMPANY

Wholesale Departments of Decorative Fabrics *Originators and Sole Distributers*

CHICAGO · NEW YORK

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FURNITURE OF QUALITY, ATTRACTIVE AND REFINED, FOR DINING ROOM AND LIVING ROOM



LIFE TIME FURNITURE

A LARGE volume of new business is now in sight for dealers who handle Lifetime Furniture.

The remarkable new building program includes a large proportion of homes that will require Lifetime Furniture, because of its correctness of size and finish.

Grand Rapids Bookcase & Chair Co.

HASTINGS, MICHIGAN

New York Office: 152 West 42nd St., Room 706
Chicago Office: - - 811 S. Wabash Ave.
Grand Rapids Office: - - Blodgett Bldg.

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The BURCH Line
Upholstery Fabrics
A. F. BURCH COMPANY Grand Rapids, Mich.



SHELBURNE MOHAIR

A novel design in Block Mohair, supplied in a variety of Distinctive Colorings.

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LUSSKY, WHITE & COOLIDGE, INC.

65 TO 71 WEST LAKE STREET

CHICAGO



Seat and back tapestry No. 1545 A.
Reproduced from hand woven fabric with filler to match.

UPHOLSTERY AND DRAPERY FABRICS

CABINET AND DRAPERY HARDWARE

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Danersk
Prints and Chintzes

This portrait hangs in the Boston Museum of Fine Arts, and illustrates the type of charming Colonial Dame whose exquisite taste is still an inspiration in furnishing the choice homes of today. She was the lady of one of the most beautiful Colonial mansions of Massachusetts from which we obtained the original of a lovely glazed print for purposes of reproduction.

The Danersk Waterlily Print

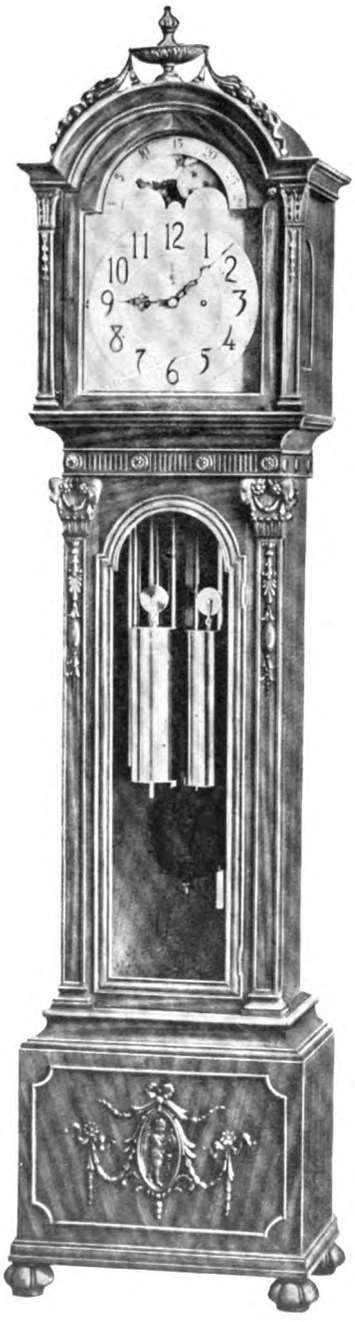
IT is our purpose to be pre-eminent in the matter of choice designs on printed cottons. Many have done beautiful printing on expensive silks and linens, but important artistry on glazed and unglazed chintzes is rarely found. The requirements of practicality, thrift and the highest principles of the decorating profession demand that you familiarize yourself with these lovely creations in color.



ERSKINE-DANFORTH CORPORATION

Wholesale Fabric Dept.
2 West 47th St., New York
315 No. Michigan Ave., Chicago

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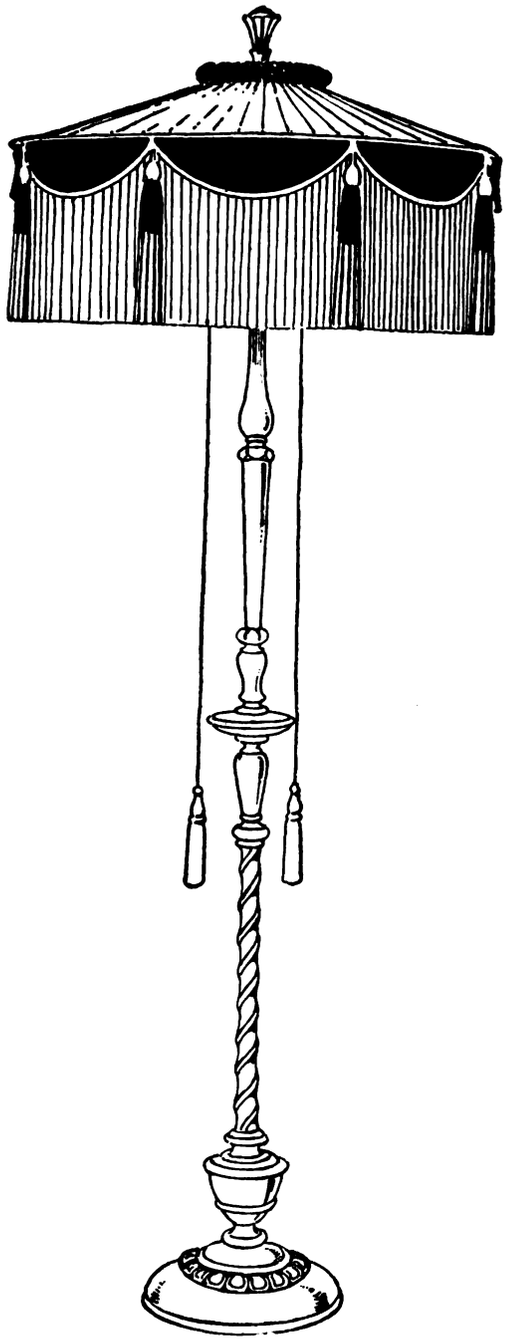


The presence of an adequate display of Colonial Clocks lends tone and prestige to an establishment. Attracting people of refinement and position, Colonial Clocks are instrumental in directing attention to other departments and so developing business in general.

We will be glad to advise those who decide to expand their present display of Colonial Clocks to the proportions of a department.

COLONIAL MANUFACTURING CO.
ZEELAND
MICHIGAN

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No. 2208
Hand-carved base in antique silver and blue. Shade of gray Georgette; blue silk velour panels, gray fringe and tassels; mulberry interlining, gray lining. Height, 72 ins.

Distinctive Originality

is a prominent feature of Almco Lamps, yet the range of prices places them within reach of all classes of trade.

The supreme quality, perfect construction and quick turnover offer dealers a line exceptionally profitable.

Aggressively advertised in the largest Metropolitan dailies and supported by consistent sales promotional effort.

Write immediately for liberal proposition to dealers including details of 1922 Sales and Advertising Plans.

THE ART LAMP MANUFACTURING COMPANY
Chicago

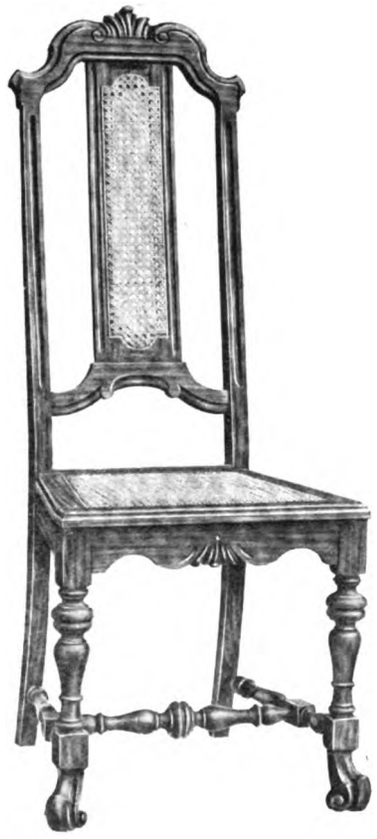
Wholesale Show Rooms: 1435 South Wabash Avenue, Chicago
306 Fifth Avenue, at 31st Street, New York

ALMCO LAMPS

Req. 17536—Ad. No. 61

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PERU CHAIRS



4050

The Conversation Chairs of the 18th Century

To allow the long tails of the lace-adorned coats worn by the men of the 18th century to hang gracefully while their wearers were seated, the designers of that time produced the "conversation chair." This allowed the dandy to sit with his face to the back of the chair.

Peru designers need make no such concessions to vanity. But they consider their problem no less exacting, because they realize that the discerning women of today seek the utmost comfort for their families and guests. Hence the lines of Peru Chairs are drawn with due regard for the conformation and proportions of the human body, without sacrificing style and distinction. A small thing? Perhaps. But indicative of the infinite pains taken to make Peru Chairs right in every particular.

EARLY GEORGIAN

Solid American Walnut
Solid Mahogany
All Ornamentation Hand Carved



4050 A

Chairs of distinction that match perfectly period dining room and bed room suites of the better grades. A select assortment of odd chairs for the living room and hall. All moderately priced.

The new Peru Catalog is just out and will be mailed to dealers on request.

Peru Chair Works

Peru, Indiana

"The End of the Search for Better Chairs"

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UPHOLSTERY FABRICS OF DISTINCTION

STROHEIM & ROMANN

INVITE YOUR INSPECTION

of their immense assortment of all grades of

DRAPERY, WALL AND UPHOLSTERY FABRICS

Including furniture coverings, wall coverings and curtain materials in all the latest weaves, designs and treatments, many being exclusive color combinations originated and controlled by us.

Reproductions of rare antique fabrics of the mediaeval and renaissance periods.

DECORATORS and ARCHITECTS

will find the collection replete with high-class fabrics especially adapted for public buildings, hotels, clubs, theatres, etc.

THE LEADING DISTRIBUTOR OF
GUARANTEED
"SUN FAST" and WASHABLE FABRICS

SALESROOMS

242 to 250 Fourth Avenue, New York

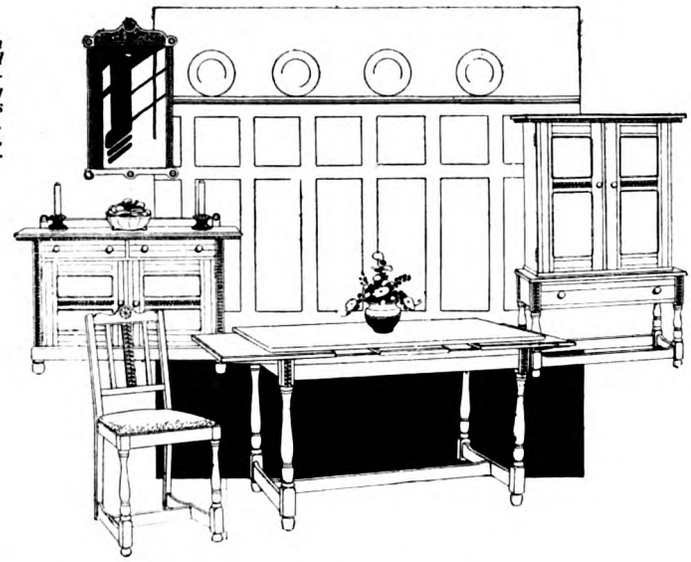
AFTER JUNE 1st WILL LOCATE IN THE HECKSCHER BLDG. 57th and 5th Ave.

C.A.G.

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THE SYMBOL OF Imperial GRAND RAPIDS MICH. BETTER VALUES

Wooden doors with primitive panelings and very early types of details lend extraordinary distinction to this apartment group. No. 858 table, 859 buffet, 860 cabinet, 861 mirror and 31C chair.



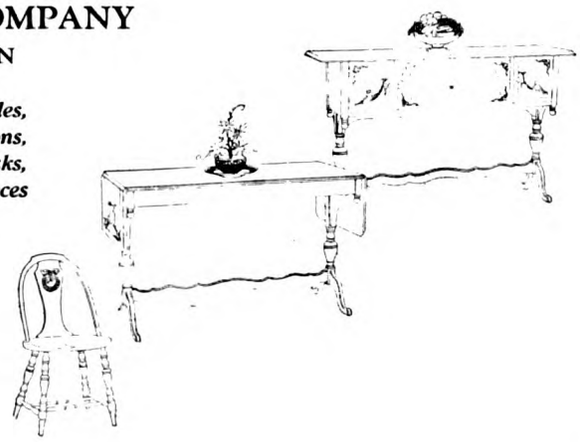
To Meet the Needs of Small Dining Rooms

An increasing number of small homes are being built, with spacious living rooms, but diminutive dining rooms which cannot accommodate conventional size suites without obvious crowding. For such homes, and for apartments, Imperial Apartment Sets for Dining Rooms are ideal. They possess the fresh charm of individual forms unrestricted by conventional types. There will be an increasing demand this year for such furniture.

IMPERIAL FURNITURE COMPANY

GRAND RAPIDS, MICHIGAN

Makers of Davenport Tables, Library Tables, Apartment Groups, Gateleg Tables, Tea Wagons, Consoles and Mirrors, Sewing Tables, Desks, Ferneries, Occasional Tables and Odd Pieces



This group is especially adapted to the breakfast alcove. The long table, No. 822, may be used with built-in seats. No. 821 buffet. No. 24C chair.

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GOOD FURNITURE

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Wm. Laurel Harris, Contributing Editor — W. G. Watrous, Merchandising Editor
R. Norman Woodall, Advertising Art Editor
L. I. Nowlin, Assistant Editor

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Furniture of Distinction

The growing appreciation by the trade of the greatly increased demand for truly exquisite furniture is demonstrated in the ever increasing success of the Royal Line.

ROYAL FURNITURE

Made by

ROBERT W. IRWIN COMPANY

GRAND RAPIDS, MICHIGAN

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Home Furnishing Industries

Are a Business Ally For *Spiritual* and *National Uplift*

When the pastors from twenty-seven pulpits,

in one city,

on one Sunday,

will preach the gospel of "Better Homes" as a practical aid and influence for better citizenship,

it is time "trades people," engaged in the home furnishing business, took notice and measured up to the highest business ideals of the industry.

The wide public interest in the "Better Homes Movement" emphasizes the need for reliable and practical information regarding worth while products of the allied home furnishing industries.

What the dealers in cooperation with their newspaper did at Columbus, Ohio, (see pages 36 and 37) has been, and will be accomplished in many other cities to the credit and benefit of everybody concerned.

GOOD FURNITURE MAGAZINE

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GOOD FURNITURE MAGAZINE

Published Monthly to Promote Higher Standards — In Making and Selling Modern House Furnishings

VOL. XVIII — CURRENT TOPICS — APRIL, 1922 — No. 4

CURRENT TOPICS OF TRADE INTEREST

Business sentiment rises, buoyed up by that guaranteed yeast cake, the Spring season. Hopes of good seasonal turnover and a new home building era cause home furnishings to step more briskly; and cheerful business sentiment, be it remarked, is of paramount importance in curing the ills of abnormalcy. But cheerful thinking in itself does not register activity in the cash drawer unless accompanied by constructive thinking and aggressive action.

The Outlook

Successful firms are keeping a sharp lookout on customers and their likely demands—to judge what kind of goods they are going to want and about how much they will be willing to pay for them. In a measure, such stores as are following this sharp-eyed policy are making money, the country over. They do not constitute a plurality, however.

Instead, spotty business conditions continue, and business is full of paradoxes. There is a lack of uniformity in sectional demands, just as there is lack of uniformity among the various industrial products. Home furnishings continue to maintain their top-of-the-heap place among the industries, so far as normalcy of demand is concerned.

Recent surveys of furniture and other types of furnishings all point in the same direction: To a gradual improvement rather than a sudden or emphatic boom; to slightly lowered prices in all grades of goods; to narrowed margins of profit as a result of sharper competition; to a gradual improvement in merchandise effort in order to give the customer what he wants.

Higher prices for farm products are making for better business in some parts of the South, and in the West. Meanwhile, automobile and mining sections are stirring again, lessening the unemployment situation. Indeed, the unemployment menace has decreased measurably during the month of March so that it is of relatively smaller account compared with other national socio-business problems.

All signs point to 1922 as a big year for home builders, according to the Department of Commerce. The Department's Division of Building and Housing has studied reports of contracts awarded, analyzed figures on building permits and consulted with builders and real estate men from scores of cities.

Big Year For Home Builders

Some very simple figures tell the story of progress. In 27 northeastern states, in which over two-thirds of our people live, the F. W. Dodge Co. reports that contracts for 75 million dollars worth of residential construction were awarded in February. The figure was the same for January, while December showed a total of 101 million dollars. These figures compare with a monthly average for the year 1919 of 71 million dollars and for 1921 of 73 million dollars. The showing is very remarkable, as normally December, January and February are the three lowest months of the year.

The situation varies greatly between different cities, of course, a few even having a surplus of homes, but a number of places apparently will build to the limit of their capacity. In view of general business conditions it does not seem likely that there will be any great general increase in building material prices or building trades wages. In fact, the steady activity during the fall and winter months indicates that the demand for new construction is of a steady, healthy nature, that would probably slacken in case of any marked advances.

Residential buildings have accounted for 47 per cent, or nearly half of all new construction

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during the past three months, whereas during the years 1919 to 1921 residential construction was only 31 per cent, or less than one-third of the total. Home builders are having first call on the resources of the construction industry.

Business is fine, the furniture buyer of one New York house is quoted as saying. How does he figure it when his competitors are complaining?

Wanted—Good Merchandise Of Good Value

"Well, a few months ago, I got to thinking it over and figured that about the first of March lots of people would be fixing up apartments—young folks in particular who wanted furniture that would look well and wear well. But furniture for small rooms would have the call, more than the big stuff. So I stocked up in small room stuff, and it sold fast, from late February on. I couldn't ask for better trade."

On the same day that the writer talked with the above mentioned buyer, he met the manager of another big furniture department. And he said, you couldn't deny that business was rotten.

"Here we lay in a big stock, bought at good prices. We put it on the sales floor. The people come in and walk around and look and walk out again. They say they don't want what we've got, and yet it's good stuff, too."

Good stuff, perhaps, but not for the public that is buying today. And not for the kind of homes that are being furnished or refurnished this spring.

Merchandising today is not a matter of buying at a price. Nor is it possible as in the old days, "to sell anything if the price is right." The type of merchandise, the quality, its fitness in the average home must all be considered. A discriminating public is buying today. It is shopping around to get what it wants and of the best value. As the sales manager of one Syracuse department store puts it: "Our customers do not want cheap merchandise. They want good goods at reasonable prices. And there is more shopping among buyers of this class than ever before. They want quality goods; they are willing to pay the price but they must be assured they are getting values for their money."

This summary of retail conditions applies to all types of home furnishings the country over. The wise store stocks up with the kind of goods that its customers will consider "good stuff of good value"—no matter whether it is an exclusive store, department or installment store.

Great possibilities for retail stores in small and large communities attend the exploitation of wireless telephony, not merely in the form of apparatus ready to sell as merchandise to the

Radio in Business

half million amateurs now using the air, but also as a means of direct communication with store customers. Leading stores, the country over, are now installing stations and are advertising wireless telephone apparatus for sale.

By the middle of April, New York will be advertising its sales events regularly by means of the broadcasting station, put in operation by the American Telephone and Telegraph Co. Even now, Seattle, Wash., is operating its 1500-mile broadcasting station which serves "listeners" between San Diego and Alaska, Montana and Mid-ocean. Approximately 7,000 receiving sets are benefiting day and night by the wireless news.

Thus is it coming to be the fashion to announce in the daily papers that "we will be in the air Tuesday, Thursday and Saturday nights between 8:00 and 8:45. Listen to our concert and announcements." The Standard Furniture Company of Seattle uses it regularly as a means of introducing to customers the month's new talking machine records, in addition to telling them the store news.

The popular price of the receiving sets and the simple means of attaching them to a talking machine so that the message will run off like a record, makes the radio-phone an interesting toy at present. However, when the idea has passed its stunt stage, the sending organization will have to offer more worthwhile news than that "the most smashing offer in kitchen tables will hold good tomorrow—as long as they last." Today the wireless telephone is a stunt by which the enterprising store is profiting, but gradually it will become a permanent fixture in the advertising department of many large organizations, for the radio-phone has come to stay.

Seeing the force of national advertising, the Davenport Bed Makers of America are now preparing such a campaign as will link more closely

Davenport Bed Makers Advertise Nationally

together maker, dealer and user of this type of merchandise. Central headquarters for the campaign have been established in Chicago, and Randolph Branner who has had much experience directing national advertising, has been made campaign manager, Erwin, Wasey & Co., preparing the campaign.

The campaign proper will comprise two general phases: Publications and Direct Matter. The publications will embrace magazines and periodicals of acknowledged power and influence.

The direct matter will embody regular mailings to manufacturers and their salesmen, as well as a special retailer's publication to be known as Turnover. This publication will be of interest

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equally to the retailer and to his selling staff.

Then there are to be window display aids, sales aids, ad aids for dealer's use, talks on room arrangements, demonstrations, a prize contest with cash awards, and other features of interest.

The retailer is asked only to tie this campaign up to his own use, to make it a part of his own sales effort; so that the money spent by the organization on a large scale may be of benefit to him directly.

Many subjects of pertinent interest to the Chair Industry were discussed at the First Quarterly Meeting of the Chair Association, held at Chicago March 14th.

Chair Men Discuss Trade Terms

In discussing trade association activities, Wm. B. Baker, secretary of the Association, gave a clear analysis of activities to show how they aid in trade cooperation without in the least restricting trade. Copy of this statement can be obtained from the secretary's office, 513 Monadnock Building, Chicago.

The attention of manufacturers was directed to the importance of proper protection of shipments from chair factories. New form of bill of lading now effective was discussed and the meeting authorized the secretary to prepare a specimen form to coincide with the chair items as they are established in the Consolidated Freight Classification.

The revised schedule of descriptive trade terms as recommended by the National Council of Furniture Associations was ratified and adopted by the Chair Association with the addition of the following note: Rocker sweeps or runners may be made of the kind of wood designated or any other suitable wood.

Chair manufacturers are already planning to incorporate the descriptive trade terms in the schedule in their new catalogues and as captions on price lists to be subsequently issued.

The next meeting will be held June 8th and 9th at Cleveland, Ohio.

Homer S. Williams, retiring president of the Ohio Retail Furniture Dealers' Association, in opening the annual convention held in Cleveland, February 27th and 28th, characterized the current advertising of furniture houses as a condition pointing to loss of public confidence unless the tendency of misrepresentation is checked.

Better Homes a Live Topic At State Conventions

The speaker made an earnest plea for the application of the Golden Rule in the advertising and business policies of retail furniture stores, adding that they need honest advertising and lots of it to restore the retail morale and public confidence.

In discussing the Better Homes Bureau, there was much interest expressed in the possibilities of a more definite campaign based upon a broad gauged plan.

Much interest was manifested in the idea of encouraging newspapers to conduct departments devoted to home interests, news and ideas; not only in sporadic fashion by means of a special show, but in consistent form that would sustain general interest in the subject and offer practical cooperation to the retailer.

The newly elected officials of the Ohio Association are: Samuel Schatz, Cincinnati, President; Harry Cappel, Dayton, Vice-President; Robert W. Young, Cleveland, Second Vice-President; W. N. Artz, Columbus, Treasurer; C. M. Vorhees, Columbus, Counsel; Homer S. Williams, Youngstown, Chairman Executive Committee.

The Third Annual Convention of the Retail Furniture Association of Washington was held March 2nd and 3rd at Seattle. The Seattle Unit of Furniture Manufacturers and Jobbers of the Pacific Coast were tendered an honorary banquet. Better Homes features were incorporated into the program, and Robert L. Jordan represented the American Homes Bureau and spoke on "Better American Homes."

The Iowa Retail Furniture Dealers' Association, in convention at Cedar Rapids, March 16th and 17th, voted to affiliate with the Retail Furniture Association of the United States. The state association has a membership at present of 350 members with prospects of 100 new ones through an intensive membership campaign in the next thirty days.

Iowa Retailers Affiliate With National

Officers elected are: President, Wilbur E. Spencer, Davenport, Ia.; Vice-President, J. F. Miller, Cedar Rapids; Secretary-Treasurer, W. C. Coleman.

Walter I. Owen, president of the National Association, and Wm. B. Wreford, secretary, addressed the convention. The National Association is making special efforts to bring members of all state associations into national membership.

The National Association of Upholstered Furniture Manufacturers has issued its foreword concerning the Annual Convention to be held at Hotel Drake, Chicago, on April 25th-27th.

Upholstered Furniture Manufacturers Convene

The convention proper will be preceded by a golf tournament and will be supplemented by other entertainment features.

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Regular business will be attended to April 26th at morning and afternoon sessions, the executive committee having met the night previous.

On April 27th, the Davenport Bed Makers will hold a special session to develop plans for their national advertising campaign.

Mahogany Not a Luxury Wood

The Mahogany Association, formed six months ago as a test organization, to further the use of genuine mahogany, was formed into a permanent organization at the Hotel Commodore, New York, March 2nd and 3rd. The Association includes virtually all the importers and manufacturers of mahogany and other foreign woods in the United States. Thomas Williams was elected president.

In the future, the Association will deal with matters of general interest to the foreign wood importing industry, as well as further the use of mahogany as a cabinet wood. It will also set itself to correct what it considers erroneous public impressions of the wood; for instance, that genuine mahogany is expensive and difficult to obtain. In this connection, the following facts were disclosed as a result of reports given at the recent meeting.

1. That approximately 50,000,000 feet of mahogany is imported annually into the United States. 2. That its cost in lumber and veneer is such that the finished article made therefrom will cost but little, if any more than that made from several of our domestic hardwoods. 3. That this ultimate cost of the manufactured article keeps it within reach of the average income.

A distinct feeling of optimism over business conditions was expressed at the meeting.

New York Decorative Trades Cooperate

Problems affecting one organization often react in their solution on other organizations. For this reason, a Conference Board of the Decorative Trades of New York City was formed a year ago to keep in touch with matters of common interest so that decisions by one group might be made with the interests of other groups in mind, and that when necessary concerted action could be arranged.

The first annual dinner of this Conference Board was held March 2nd at Hotel Commodore. Here as many different angles of the trade situation were presented, as there were speakers on the program, and all stressed the value of mutual support and increased effectiveness.

The cooperating organizations represent all the trades that have to do with home making: Society of Interior Decorators, Association of Master Painters and Decorators, Cabinet Makers Employers' Association, Association of Manufacturers of Decorative Furniture, Association of Trade Upholsterers, Wood Carvers Employers' Association, Furniture Manufacturers Association, Association of Contracting Painters and Decorators, Decorators Club.

This move toward collective action is distinctly a post-war development, Henry W. Kent, Secretary of the Metropolitan Museum of Art, pointed out in his address. Before the war new societies were created without number by the various artistic professions, all organized in the interests of industrial uplift, and all planning educational propaganda of a grand, glorious and vague nature. Came the war, and these societies continued to meet and prophesy the things to be accomplished as soon as the war was over. The war has now been over for a considerable length of time, and most of these organizations have fallen by the wayside.

The difference between pre-war and post-war attitude is that of subdivision of effort and union of effort. The Metropolitan Museum authorities welcome with great satisfaction the dawning of this new era when the arts and crafts work seriously with each other, with practical business leaders, and with such educational institutions as the Museum.

A Slant On Strikes

Embury Palmer, President of the Conference Board of Decorative Trades of New York, made a direct appeal for definite action among the cooperating societies. In outlining the work of the Conference Board, he stated frankly that the dominant thing which brought the decorative trades together were their many difficulties with employes, subcontractors and the working people who have held business up for a long time. The upholsterers' strike, which began months ago, still continues, and the perplexities of the fine furniture makers have grown apace. The absolute necessity for united action, which was made apparent to all through the upholsterers' strike, has proved the value of collective responsibility.

Robert D. Kohn, discussing strikes from the architect's viewpoint, outlined a system by which an adjustment of wages could be made for periods of slack business and through which every effort could be utilized to keep employment continuous and to allay unrest.

The woman decorator without a permanent establishment has often been looked upon as a professional handicap by the decorative trades.

Mrs. F. Lee Ackerman, president of the Decorators' Club, emphasized the beneficent influence

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of our women decorators, especially in the development of textile design. In the days when women were still tending the hearth, the men decorators got in the habit of specifying with monotonous regularity similar historic patterns of textiles from year to year. With the advent of the woman decorator, their desire for variety has encouraged the manufacturers to bring out a greatly increased display of colors and styles. Novel and unusual patterns today form a conspicuous feature of the American textile industry—thanks to the women.

Thanks to Women Decorators

Oscar Cooper, Vice-President of the Guaranty Trust Company, spoke at the Conference Board Dinner, outlining the bankers' point of view of present trade stagnation. He compared America to a poker player who, sitting at a table with the others, had won all the chips. Unless the other players could obtain more money, they had to stop playing. At the beginning of the war America was a debtor nation, whereas she holds a large proportion of the world's gold supply.

International Trade as a Poker Game

Continuing his allusion to the poker table, Mr. Cooper emphasized the fact that when one player has won all the chips, the others must go home and make something in an industrial or professional way, which may produce for them the necessary money to continue again with the others. At the present time, the game of international trade has stopped, and all the other nations have turned to their gardens, their farms or to their shops, working to produce food or merchandise, so as to secure the necessary supply of chips by which they may be able to continue the great game of international trade.

As a view of near-foreign trade, our readers will be interested in news of the home furnishing game in the Hawaiian Islands, as told by Rex Wills, sales manager of the Woodcraft Shop, Ltd., Honolulu. His story is delightfully human disclosing the fact that even in the Paradise of the Pacific, they have their labor troubles along with building booms.

How's Trade in Honolulu?

"Honolulu," he states in a recent letter to Good Furniture Magazine, "has a population of over eighty-six thousand, mostly not white. The white population, however, live mostly in good homes, well furnished. At present there is a building boom on, both of private homes and apartment houses and the more popular cottage courts. The stimulus is already beginning to be felt in the furniture and allied trades.

"There are three large furniture retail establishments and several smaller under white management and numberless small factories, repair shops and second hand establishments under Japanese, Chinese, Korean, Portuguese and a few other nationalities.

"The Woodcraft Shop was originally started by a Japanese, S. Takeda, whom the late war carried off his feet and when reverses came he needed retrenching badly. Two white men put up money and now have the controlling interest in the business. We are now working five people in the shop and three in the paint room and cannot get caught up with orders. Our orders are all for the retail trade.

"Most of the labor here, both skilled and unskilled is Oriental and for one used to Occidental methods the management of Oriental labor is trying. In the first place, they absolutely disprove the theory that the world is speed mad, for they are slow and I firmly believe, getting slower. There is only one redeeming feature about their slowness and that is that they are even slow about quitting at night. They are not clock watchers.

"They have other traits that are equally exasperating to an American. When they feel like laying off a day, they simply lay off and come to work the next. I instructed the Shop foreman very carefully that too promiscuous vacations hurt the business and no one must stay away from work without a very good excuse. And believe me, they are there with the excuses. One of my men, and the best cabinet and chair maker in the city too, has two standard excuses. Either one of his relatives dies or his son breaks his arm. That son's arm must be mangled by now and I am praying that his supply of relatives will soon play out. One of the others always has a cold, that is nearly always; sometimes he goes to a concert. He doesn't know a saxaphone from a pickle fork.

"But so much for that. They are good craftsmen and we turn out some fine stuff. Most of our furniture is made of clear Nor'west Pine, or Douglas Fir. Oak and walnut are so high here, we use very little of them. We have a native wood, Koa, the same as Hawaiian ukeleles are made of, which works up beautifully and is really a wonderful wood. It takes a splendid natural finish or can be stained to match either mahogany or walnut."

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COMPARATIVE PRICES

Are They Valuable or Detrimental In The Building of Better Business?

By WILLIAM G. WATROUS

FROM time to time this magazine is asked to deliver a learned opinion on some more or less weighty subjects that cause wear and tear on the retail mind, and are often matters of very general interest to the trade, wherein there is usually a wide diversity of opinion among thinking people who want to do the right thing.

If we were to express a decided opinion on this subject, we would be inclined to say that no store built on a solid foundation of good merchandising principles should *need* to resort to comparative pricing, except on rare occasions where the motive is clear and understandable, as in a bona fide season clearance.

As many dealers would not agree with us, it may be more tactful to discuss the question so that every man may interpret the matter to suit his own beliefs, even though we appear to favor one side of the question.

PUBLIC KNOWS VALUE OF BREAD

FLOUR is flour. Bread is bread; with only slight differences in quality or form. Five cents is assumed to be the uniform loaf price, the baker's job being to produce the best loaf he can in order to hold his trade.

If he found it necessary to *force* trade, and educate people to *use* bread, he might resort to comparative prices to induce buying, and advertise:

"This delicious bread, worth 7 cents—
While they last, only per loaf 5 cents
You may never have this opportunity again."

The baker may be hopelessly unprogressive and mentally inferior; but he is smart enough to know that he couldn't get away with any such stunt. Bread has been a staple food since the days of early Egypt—and before. It is claimed that even some modern women can *make* bread. So the public knows the value of a loaf, especially in relation to unemployment. If it were practical to do so, the baker would mold his dough into many forms, and decorate them so that they might be intelligently "merchandised" to rich and poor, according to their wealth or needs. There might be developed even a Louis XV loaf.

BUT NOT OF FURNITURE

FLOUR is the basis of bread. Wood is the basis of furniture. Here all likeness ceases. Nobody knows a great deal about furniture values. Therefore it is "merchandised" in accordance with its style, or the amount of handiwork or elegance of materials.

Your public is blandly child-like and trusting in such matters. It has to be, since it possesses no knowledge of real values. The customer pays your price asked when the sale is made—or buys elsewhere.

BASIS FOR QUOTATION

THE question of comparative prices is a basic problem, we believe; but it is more of a local problem for the individual store. It is a matter of policy, decorum, and psychology. It partly determines the attitude of the store toward patrons, and helps greatly to form the opinions of people regarding the store. Take a specific item:

No. 77 Dresser
Cost $37.50
Factory 66
(List $100.00)
Sell $75.00

When the maker sold this dresser, he computed the cost of materials, labor, selling and general overhead, and added his customary profit. Assume that you placed a selling value on the dresser of $100, estimated on what you might possibly get for it because of its good appearance and workmanship. That might be the possible "peak value;" but business being rather slow, you priced it to sell at $75.00 which may be considered an average good percentage. You place the dresser in your window with a ticket stating that the article is worth $100; selling price, $75.00. Your newspaper advertisement repeats the claim. You have an inherent right to be believed when you make a statement. The public has the right to believe what you say.

WHAT IS THE DRESSER WORTH?

ACCORDING to present-day standards, this dresser is not worth $100. You decided that it *is* worth that much to whoever wanted it; but you priced it at a figure to make a quicker turnover. You felt justified in saying that it was worth, or had been priced at $100—a pleasant fiction designed ingeniously to create the impression that it is a real bargain. It is not. Nine out of ten buyers, having confidence in you, will believe what you say. The tenth will meditate and cogitate something like this:

"If this article is worth $100, why isn't it sold

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for that? Why should a good store sell a good article for less than its worth? What's the matter with it?"

A great many astute buyers claim very logically that goods well bought are 90 per cent sold. There is no need to sell goods at a discount that are well bought.. Their value is not, or should not be affected by season.

If the discount statement on the dresser places doubt in the mind of one person out of ten, is this comparative price worth making? Would it not be as well, or even more effective to say,

"The design and finish of this dresser speak for themselves. The cabinet work and material we guarantee without reserve. The price of $75.00 represents the low level for quality."

THE THINKER TURNS UNBELIEVER

REASON argues that an article once priced at $100, and then reduced to $75, must have been so greatly overpriced that no one would buy it, and the dealer was therefore *forced* to reduce it. Therefore, it never could have been worth $100, while the same reasoning suggests that $75 is probably its *full* worth.

So the thinker becomes a doubter and unbeliever, and so far as *he* (or she) is concerned, you have lost the value and prestige that has cost you time and money to build up in the buyer's mind. It is well to remember that cumulative value works both for and against you in favor or disfavor.

This doubter spreads the germ of doubt among acquaintances. They get a reflex opinion and the doubt becomes exaggerated by repetition.

Two questions are suggested—

Is it worth while to jeopardize the faith of one out of ten? Does it pay to misrepresent even in the slightest degree?

You cannot change a fact!

APING THE CHEAP STORE

IF YOUR services are actually worth $10,000 per year, why should you sell them at $7,500?

If the dresser is worth $100, why must you sell it at less, or admit that you were asking an unfair price.

Most people do not *think*. Most people are either penurious or avaricious. They love to "think" they are buying something for less than its actual value. That is the only reason for nearly all sales. It is probably the underlying reason for comparative prices.

Our cheap stores thrive almost entirely by price appeal and misrepresentation. It has been done for so long a time that scarcely anyone gives it a thought; certainly not the store that lives by such devious trading. Stores of fine principles, carrying trustworthy goods at fair prices, are constantly falling into evil ways by imitating the cheap methods of cheap stores.

Comparative prices is a selling device borrowed from the cheap store, is it not?

First class stores differ in their attitude toward this apparently simple and innocent problem of comparative prices. Most of them realize that it is a sort of buzz-saw that must be used cautiously and discreetly, lest they meet with the fate of the negro workman who was instructed to keep his hand away from the saw. Being awed and curious, he touched his finger gently to the saw-edge. Zip! the finger tip was gone. The foreman ran over to see what had happened. "What did you do?" he asked. "My goodness, Boss! I jest done touched the edge of that saw like this—Golly, Boss! there goes another fingah."

There is one famous store that uses comparative prices on its tickets, none in display windows, nor in its advertising.

Another uses the method frankly both in advertising and on goods. Several very high-grade stores have very openly traced their readjustment of prices in a bright flame of advertising that plainly acknowledges their descent from peak figures.

STABLE PRICES PREFERRED

WHETHER this policy of candor in comparisons is good or bad policy must be determined by results and individual opinion. It appears to some to be a species of public penance; an acknowledgment of wrong doing and an appeal for purchasing forgiveness. The slowness in response on the part of the public is something like a crowd of people at a county fair who have seen a balloon ascend and collapse in mid-air, and then watch the aeronaut sailing slowly down in his parachute. The sight is interesting, fascinating; but they can't render any help until they know that the intrepid chap is landed safely on their own level.

By this time all the world knows that it buys wildly on a rising market and hangs grimly to its pocketbook on a falling market; waiting coldly until it is sure the falling object has reached the bottom. It looks very much as if the business of Business is now to assure the world that prices are now uniformly on the new level of uniform fairness, and will so remain with only slight variation.

There is no question that the public is waiting for this news from reliable sources, and will not freely resume buying until this last edition news is on the streets of trade.

What is *your* conviction on the question of comparative prices, after facing it squarely?

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MAKING BETTER HOMES EFFORT LAST ALL YEAR ROUND

By the Editors

HELPING OTHERS GIVE THEIRS

THE Better Homes Week idea is growing apace, and the evolution of this home furnishings promotion plan is as interesting as it is rapid.

Cities by the dozens now have held exhibitions on the order of the first Good Furniture Week inaugurated a year ago, by the Cleveland retail dealers. They have experimented this way and that way; and it seems, no matter what sort of program was followed, they have without exception, scarcely finished their first show when they have begun planning the next one. There is no more enthusiastic topic of conversation among the trade today than of "the Better Homes Week we held last fall" or "the one we're giving this spring." Certainly, the time seems ripe for such effort, and this exhibition plan is pulling retailers together and setting their civic associations in action as never before in the history of the industry.

At first, it was necessary for the retailers and their cooperating newspapers to work out their own salvation as to what sort of an exhibit to give, how to give it, and what results they should attempt to arrive at; for there was little precedent to go by. Now, however, a sufficient number of retail associations have held exhibitions, to be able to furnish some real information to other groups of dealers planning Better Homes Weeks. This assistance is not designed to make it "soft for the other fellow," but is expected instead to enable shows in the future to arrive farther than have those in the past, since they can profit by the mistakes of those which have gone before.

DETROIT ORGANIZATION PLAN

DETROIT leads in the dissemination of this data, which it collected in working out its own Furniture Fashion Show, held in Arcadia Hall, March 7th to 10th.

Feeling the need of constructive suggestion in the production of this first show, Detroit retailers, headed by Walter I. Owen, president of the Retail Furniture Association of the United States, collected data as they went along.

The success of their efforts encourages them to pass on the information gained, to other member associations. It might be said in passing that more than 10,000 people daily visited

THE WHITE HOUSE
WASHINGTON

February 28, 1922.

My dear Mr. Wreford:

It gives me especial pleasure to record my endorsement and approval of the "Better Homes Week" which you are planning in Detroit. It may be trite, but it is everlastingly true that the home is the corner-stone of our civilization. Better homes, more attractive homes, homes whose occupants will find true refreshment and real inspiration to increased efforts for education and culture -- such homes are the ones which assure greatest stability to our institutions, greatest security to our society. I can not but feel that the effort you are making in Detroit is one which deserves a wider projection, and would be glad if your example might presently be an inspiration to a nation-wide enterprise of the same kind.

Very truly yours,

Warren G. Harding

Mr. Wm. B. Wreford,
c/o The Detroit Board of Commerce,
Detroit, Michigan.

Facsimile of Letter by President Harding endorsing the recent Better Homes Week in Detroit

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the Furniture Fashion Show in Detroit, in spite of the admission charge of twenty-five cents during the day and thirty-five cents at night. The Better Homes program of the Chicago Art Institute, under the direction of Ross Crane, F. A. C. Smith and Miss Evelyn Hansen was given in conjunction with the furniture display, twice daily, in the balcony of the hall in which the show was held. The balcony seated 1,000 people and was filled to capacity afternoon and evening, one-half hour before the lectures began.

But to return to the working plan of the Detroit Furniture Fashion Show, cooperating dealers were grouped into the following committees: executive, financial, display, construction and publicity. The only person paid for his services, in connection with the exhibit, was John Gross, show manager and committee secretary, who handled his work in so efficient a manner that the Retail Furniture Association of the United States has arranged to make his services available to any locality that wants them.

In addition, the National organization, through the Detroit exhibition, was able to train three or four other men partially in this line of work, and their services can be arranged for through the National Association office, Board of Commerce Building, Detroit, Michigan.

Within a few weeks' time the Association will be in position to furnish a complete program to guide other local retail associations. Complete details of the Detroit floor plans together with blue prints of the display rooms, photographs of the display, complete file of publicity and all other data pertaining to the show will be available to Association members.

NEW EXHIBITS SCHEDULED

THAT other dealers will accept this offer readily there is no question. Twelve cities already are scheduled to hold shows during the months of March or April. Those who planned exhibits for March are: New Orleans, La.; Detroit, Mich.; Sharon, Pa.; Columbus, O.; Davenport, Ia.; Evansville, Ind. and Cincinnati.

The following cities have announced plans for April furniture shows: St. Louis, Des Moines, Denver, Lincoln (Neb.) and Baltimore.

SUSTAINED EFFORT NEEDED

IT MUST not be supposed that the full benefits of the Better Homes Movement will be secured by the retailers in a city which restricts its educational publicity efforts to an annual or even to a semi-annual Better Homes Week. These events are but the introduction to the movement, which, to be thoroughly resultful for the retailers, must be sustained throughout the year.

This sustained effort is most effectively and economically secured by cooperation between the local home furnishing retailers in cooperation with the most enterprising daily newspaper in the community. This newspaper must be sold on the idea of establishing at least a weekly Better Homes section of four pages or more, wherein real helpful information on home furnishing forms the vehicle of interest around which the local retail home furnishing advertising is built.

WORKING THROUGH NEWSPAPERS

WE KNOW of no better way of localizing the Better Homes Movement than by making it a pay-as-you-enter institution, through much improved use of newspaper advertising space by the retailer, with the assurance, of course, that the newspaper will provide its readers with the most authoritative and helpful articles and illustrations on the many phases of home furnishing, keeping in mind the seasonal habits of people, their mental attitude towards home betterment and, above all, their purses.

No group of retailers has yet really started on such a sustained Better Homes Movement but many will have done so before the spring season is much farther advanced. Those groups of retailers that do so and bear in mind that selfish motives will be best served by cooperation with their groups, will experience business uplift of a kind they would have considered impossible.

It has been said that the market for home furnishings in this country can be trebled by the right kind of concerted, educational work, in telling and showing people *how* they can better their homes and derive commensurate satisfaction in higher living standards.



What retailer would not be eminently satisfied with an annual increase of only 50 per cent in business for the next three years? How much better or worse he would do if he hitched his newspaper advertising to a local Better Homes Campaign on the lines visualized above, would depend entirely on his ability as a merchant among his competitors, the soundness of his advertising and merchandising methods and his willingness and ability to back them up with his merchandise and salesforce.

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MINGLING FURNITURE WITH DRESS DISPLAY

By OBSERVER

FURNITURE AIDS THE DISPLAY MAN

THE call for attractive window display in retail establishments of all kinds—more insistent now because of slack buying conditions —is bringing about a broad spirit of cooperation among related or near-related industries.

In the display world, efforts have extended to the cooperation of home furnishing units and beyond, to the combining of dress displays with those of furniture. New York and Chicago retail stores in particular are using furniture nowadays as a harmonious background for the display of gowns. In most cases, no effort is made at period effects, nor have the display men attempted to give the windows double significance from a display point of view. They have contented themselves merely by showing furniture in conjunction with masculine or feminine dress models.

Certain display men prefer to work out completely furnished interiors in which they place their models. Others use only a piece or so of furniture or some drapery stuff for its decorative effect. Still others use furniture as a sort of glorified rack on which or about which they may drape more goods than otherwise in a given space—as in a recent boudoir setting in which fine lingerie, negligees, and other feminine apparel were well displayed against neutral grey bed room furniture. From the half-open drawers of the dresser and chiffonier cascaded an alluring display of colorful garments, thus suggesting the merchandise as in a semi-natural setting. The last named method is, however, of questionable merit unless very artistically done, as it produces a messy, overcrowded effect—to say the least—if it falls short of excellence.

The display of furniture with other merchandise is just in its beginnings, but the possibilities are great, and something worthwhile may be expected to come of future efforts.

For fundamentally, furnishings are linked with wearing apparel. Period furniture reflects the type of dress and manners of the people popular at the time of its design. And while dress today does not follow the old periods except by broad adaptation, and while it would be decidedly farfetched to attempt to exhibit *moyenage robes à la 1922* against a background of Gothic oak furniture of 1922 manufacture, the fact remains that there is a subtle relationship between dress and furnishings, which should be recognized. Certain window displays of fine furnishings need just the vivacity and brightness of frocks to bring them to life; and vice versa dress displays often need the stable effect of a furniture background.

SPIRIT OF YOUTH EXPOSITION

A UNIQUE example of collective effort between related and near-related industries, is the Spirit of Youth Exposition which opened March 22nd in New York and will extend into April.

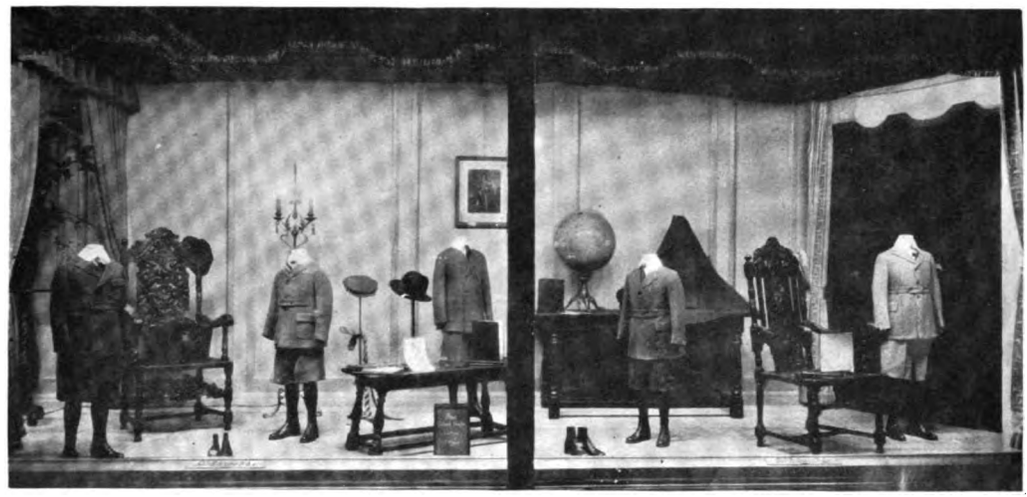
In this Exposition are fused the cooperative forces of the Society of Interior Decorators, the Decorators' Club, the seven societies of the Art Center which organized the work in conjunction with the Parents' League, the Junior League, the metropolitan dry goods stores, the fashionable dressmakers, the educational institutions in and near New York, led by the Board of Education of the City.

The Society of Interior Decorators will decorate



James McCreery & Co. shows a Dress Model in a Living Room Window Setting

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Furniture used in conjunction with a Boys' Clothes Display, R. H. Macy & Co., New York

and furnish a room for a young girl of 'teen age. This room will be worked out in cheerful detail so as to express all the charm that youth implies.

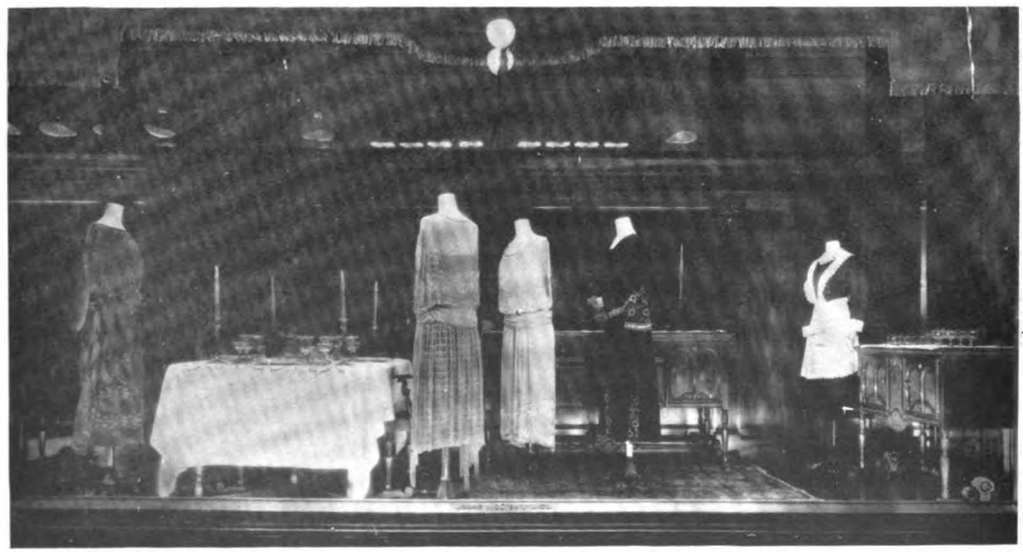
The Decorators Club will furnish a similar room, and here the women decorators will try their hands at developing the youth idea in furnishings. These two rooms are details of the Art Center exhibition which will essay to illustrate the spirit of youth and girlhood, as it is reflected in all lines of art and trade.

The window dressers of New York have held conference with noted artists and educators to see what they can do to make memorable in shop windows the exposition devoted to youth. B. Altman & Co., for instance, have produced a window display inspired by "Alice in Wonderland." The window dressers have combined with decorators, designers and manufacturers and of textiles, and makers of fine furniture in an effort to make their displays distinctive.

A jury of famous dressmakers, leaders of fashion and artists have judged a competition of costume designs for young girls, drawn by the girls themselves in a number of art schools or art classes. From these drawings the forty-eight selected have since been translated into suitable material and are now placed on exhibition at the Art Center.

This Exposition was timed to coincide with the Easter vacations at the colleges so that as many girls as possible could be in the City to benefit by the displays.

It is hoped that similar ideas may be sponsored from time to time by the Art Center, working in conjunction with merchandising agencies. While such exhibitions are "stunt" efforts to a certain extent, they nevertheless relieve the monotony of everyday trade, and if carefully worked out, will prove of definite educational value to all cooperating organizations and the public as well.



Dinner is Served—a Recent Display Window of James McCreery & Co., New York

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THE SHORT-SIGHTED SALESMAN

By HELEN CODY BAKER

"HOW DOES HE GET THAT WAY?"

THERE is an estrangement just now between the Furniture Retailer and the Ultimate Consumer. The purpose of this article and the others of this series is to examine the reasons for the coolness that exists between these erstwhile friends, and scorning the roundabout methods of the traditional peace-maker, tell them a few unvarnished truths about themselves with a view to their eventual reconciliation.

Perhaps this would be a more fair and impartial statement if it were written by a disembodied spirit. But unfortunately, that is impossible. The writer is one of the army of women consumers, and to write honestly she must launch her arguments from that angle or not at all.

*Last month we acknowledged that most of our buying, nowadays, is done by women; and we indulged in some plain speaking at the expense of the average young married woman. We accused her of an abysmal ignorance about home furnishings, of an unreasoning bitterness over high prices without examining into the causes of them, and of a generally shiftless method of buying. We advised an educational campaign to assure her in the first place that prices had arrived at about the level where they would remain for some time, then to interest her in the Better Homes movement, and to raise her standards of taste.

Today we are talking to the retailer, and more directly to his representative, the salesman. If I were to select a motto for this article, and could so far forget myself as to speak in slang, the motto would be "How does he get that way?"

CONCERN FOR THE CUSTOMER

FROM the point of view of the woman buyer, there are several things the matter with retail salesmen in the furniture trade. Many of them are lazy; many of them are ignorant on subjects where it would pay them to be well informed. Their lack of understanding of feminine psychology is astounding, considering that most of them probably have wives. But the two deficiencies that stand out most glaringly in the catalogue of their sins, are their short-sightedness and their indifference. I'd like to present the entire trade with a trainload of tortoise-shell rimmed spectacles, if I thought it would help them to see beyond the ends of their noses. As for their indifference—I would like to put my finger on the hidden spring of it.

Furniture salesmen in reliable establishments are almost always well-bred and courteous. They usually know their own stock pretty thoroughly. But they haven't a glimmer of comprehension of the Home Furnishing business as a big field in which all the departments should work together; and with their customers they are, as a class, distant, reserved and haughty.

"How do they get that way?"

Do they consider themselves the aristocrats of the retail world? Are they so sure of their own superiority, and of that of the goods they have to sell, that they can be oblivious to competition? Any bright college boy peddling patent toothbrushes or equally valuable can-openers from door to door during his summer vacation can give them points on salesmanship. I recall one who visited me last Fourth of July. It took a bunch of small fire-crackers that went off under his feet to get rid of him.

Shortly after this, I was visited by a colored gentleman selling Seventh Day Adventist books. I assured him I couldn't use them and he said, "Lady, it's nothin' to me if you buys 'em or you doesn't. But I'se a servant of the Lord, and if they is any word I can say to you to help you live a Christian Life, let me say it now befo' it am too late!" He sold no books; but at least he was earnest and genuine. He had my good at heart, and he saw beyond the end of his nose. Something of his concern for his customer, instilled into the breast of the average furniture salesman, would be a great improvement.

THE BRIDE GOES SHOPPING

I AM not criticizing at random. Last week I armed myself with a memorized list of questions and called on five large furniture establishments. I was an innocent, inexperienced little new bride, and I wanted to furnish a sun porch, a dining room and a bed room of my new home. I had no ideas of my own—I wanted help, advice, and counsel. Most of all, I wanted to get a vision of my house as it might be.

I looked in vain for these things. I found courteous and kindly gentlemen, standing among rows on rows of shining chairs, tables and beds. They showed me their own especial goods without undue warmth. They answered my questions carefully, one at a time, and waited respectfully for me to ask others. They had no suggestions to make, no initiative, no real help in the solution of my problem. In one store, and only one, a

*See "Straight from the Shoulder" by Helen Cody Baker, pages 28 and 30 of the Advertising Section, March, 1922 issue.

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salesman advised me to consult their interior decorator, although I happened to know that all five stores employ experts in this line.

EFFECT OF "NOT BUYING TODAY"

IN THE middle of my interview in each store, I took pains to say casually, "I am not buying anything today, but just looking around and asking questions about colors and prices and periods. I'll come back some time next week and buy from the store I like best." The change that came over their faces at this remark was like a zero wind passing over a rippling lake. One and all, they turned to ice. What cordiality they had shown me, departed— and left me stranded in a cold and hostile atmosphere. I think this attitude so short-sighted as to require no comment. Suppose they did think I wouldn't come back? It would have been good business not to show it. It would have paid them well to take a chance on my returning, and cost them nothing.

One man alone showed a human interest in my dilemma, even after I had pronounced the deadly sentence, "I'm not buying anything today." He asked me the dimensions of my rooms, the positions of doors, windows, and radiators, and entered whole-heartedly into a discussion of what window drapery would look well with some yellow reed porch furniture upholstered in cretonne upon which crimson parrots fluttered and (figuratively) screamed among purple foliage. He was so nice that I felt like a mean little cat to be playing a double part with him; but if I ever do buy porch furniture it will be in his department, whether I like the stuff or not.

FEMININE PSYCHOLOGY

THIS bare-faced confession brings me around to the question of feminine psychology. I can't make out whether furniture salesmen do not understand women at all, or whether they understand us only too well. Women are naturally chatty. They like to visit and gossip and poke about. Perhaps the salesmen know this and are wearied by it. Perhaps their bored abstraction is a defense against these feminine foibles. May I be allowed to point out to them that while they are at liberty to employ this attitude to their wives, it is good business to conciliate their customers? And that women do most of the buying now, and are slated to do more in the future?

If they stop to think, they will realize how enormously women are influenced by personality. Almost any woman will engage an agreeable, pleasant, ignorant maid, and teach her her business from the ground up, rather than employ an efficient and experienced girl whose personality is distasteful to her. And it isn't going too far to say, that—other things being equal—we will always buy of people we like, and will often even pay a higher price for furniture that is sold us by a pleasant and engaging clerk to whom we are accustomed, than for a more inexpensive line purchased from a grumpy stranger.

ANSWERS THEY GIVE US

ONE thing that surprised me during this grand tour of the furniture houses was the number of things that salesmen do not know. Particularly about the other branches of their own business. In this concentration upon just your own individual part of a big organization, and indifferences to all the other parts, modern labor experts find one of the great underlying causes of labor discontent. To take one small and insignificant case in point: In all five stores I asked if it would be possible to match the upholstery on the furniture under discussion in the drapery department of that store, or to get more of it from the factory for portières and cushions. They didn't know. "That's quite out of my line, Madame," said one oily-haired gentleman indignantly. Yet the question was one that must have been asked him at least five times each day.

"Can I get this furniture finished in any other color?" I asked about some painted things. "I'm sure I don't know," was the reply.

"How large is this room?" I wanted to know, in one of the model cottages. "I cannot tell you, Lady. I don't know," said the clerk. One would have supposed it was a state secret—but he could have paced it off for me in two minutes.

One man, when I turned a baby stare on him and asked him how he knew one period from another, answered, "Only way I can tell's by looking at the legs." A habit he had perhaps acquired in some other environment.

NEEDED—A BUNCH OF FIRECRACKERS

I KNOW that there are many furniture salesmen who are neither lazy, ignorant, short-sighted nor indifferent. But they don't stay salesmen long, as a rule.

On the way home I thought it over, and decided that salesmen, as well as women buyers, need an educational campaign. They need to get an inspirational glimpse of the home furnishings trade as a big, useful, splendid entity, with something to give civilization as well as something to get, and of their own industrial importance in the general scheme. They ought to be made to realize their responsibility in educating, advising and assisting the buyer. But most of all they need a bunch of firecrackers under their feet to make them hop off their pedestals and come to life.

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TRUTH IN FURNITURE ADVERTISING

Address by H. J. Kenner, Director National Vigilance Committee, at Better Business Bureau Conference, St. Louis, February 21-24, 1922

TIME FOR A NEW REGIME

IN ALL branches of the furniture trade, terms to designate woods in furniture accurately have been discussed during recent months.

Dealers, who face a fixed responsibility to the buying public for representations made in advertising and on the sales floor, are as a rule keen for the adoption of terms which will tell the public the truth and become the standard of practice in trade. Manufacturers of the finished product, and mill men who turn hardwood logs into lumber and into veneers and plywood, are much interested. Enlightened self-interest prompts almost the entire furniture world to desire participation in framing terms to conserve and increase public confidence, and to act as a curb on practices which mislead the public and thereby re-act to the detriment of the entire industry.

Some manufacturers, a small minority, however, attribute it to the interference of interests with axes to grind. These makers assume a *laissez-faire* attitude and want to be let alone with the old, established customs which they themselves and their retail trade understand. But manufacturers of different vision feel that these old customs are old enough to die; and so have expressed a willingness to join in the effort to establish new customs which are sound from trade and consumer point-of-view.

A RETAIL VIEW

RECENTLY, certain retailers have spoken to the public plainly on this subject. The John Wanamaker Store at New York, in announcing its February Furniture Sale said, under the heading "What You Buy."



During the war, because the Government commandeered much of the mahogany and walnut in the country, manufacturers began making the legs and hidden parts of mahogany or walnut furniture of gum, birch or some other wood. Birch and gum wood are excellent for the purpose, but they are not mahogany or walnut and it may be misleading to call such a piece of furniture mahogany or walnut, as has generally been the custom.

So we have adopted for the marking of our furniture stocks these names and classifications-----.

It may be said here, according to the law of fair competition, that trade custom is no defense against a charge of deceiving the public, and this principle is backed by laws on Federal Statute books, in legislation against corrupt business.

You men are the vanguard of the organized Army of Truth, in America. You know loose practices in furniture description hold possibilities for harm to the public, and you further believe that truthful standard terms will help do the job. *Standards are no cure-all but they do give a foundation on which better business effort may stand.*

Discussion now hinges upon the wording of terms to be recommended for universal trade use.

FINAL CONFERENCE IN APRIL

LAST September, at the meeting of the Better Business Conference in Denver, you requested the National Vigilance Committee to call a conference of furniture interests, looking to constructive service to the public, to consider improvement of practices involving furniture misdescription. Such a meeting was held in Cleveland on November 8th and 9th, and while there were manufacturers at the meeting of the National Council of Furniture Associations in January who appeared to favor standards on the order of those suggested by the Cleveland Conference, many seemed to feel that the trade terms which the Furniture Council itself had recommended at its meeting last October, were all the standards needed.

These terms provided for the four classifications: (1) "Solid;" (2) "Genuine," applied to furniture having exposed surfaces of the wood named; (3) "Combination" applied to furniture having two or more kinds of wood in exposed surfaces, but not calling for the name of the wood used in combination with mahogany or walnut; (4) "Finish" applied to furniture stained to imitate mahogany or walnut.

The Committee from the Cleveland Conference which met with the Furniture Council made it clear that it sought the counsel and cooperation of manufacturers of all classes before adopting final standards which would be recommended to the trade and be made known to the public for its guidance in furniture purchasing. The Council then appointed a committee to give this subject further consideration and to report back at its

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next meeting early in March. Just recently an informal invitation has been extended to the Furniture Council to join with the National Committee and affiliated Better Business Bureaus and Commissions in calling a final conference on this subject, to be held at Chicago about the middle of April.

PROPOSED STANDARDS

THE Cleveland standards were tentative and were given publicity in the trade only as suggestions for discussion and revision.



Suggestions from the trade have led to the elimination of the symbols "AA" "A" "B", etc. These gave the impression of an attempt to grade furniture—a thing which is no part of the Truth-in-Furniture program.

The Grand Rapids Manufacturers' Committee have, since January 12th, suggested standards reading as follows:

MAHOGANY—All exposed surfaces shall be mahogany.

SOLID MAHOGANY—All exposed surfaces shall be made of solid mahogany—not veneered.

COMBINATION MAHOGANY OR MAHOGANY COMBINATIONS—All exposed surfaces shall be in part of mahogany—solid or veneered—in combination with other woods.

MAHOGANY FINISH—All exposed surfaces shall be finished in imitation of mahogany. The term "exposed surfaces" shall mean those parts of a piece of furniture which are exposed to view when the piece is placed in a generally accepted position for use, in the home.

Nothing in these specifications shall prohibit the use of the term "mahogany" where other cabinet woods are needed for decorative purposes in combination with mahogany, where the evident intention is to add to the artistic value and not for the purpose of cheapening the cost of production. The above specifications are based upon mahogany or mahogany finished furniture. If walnut or other basic woods are used, substitute the names of such woods in place of mahogany.

The Wanamaker standards read as follows:

SOLID MAHOGANY means the actual solid mahogany for frames, styles, standards, tops and panels and in every part of the furniture where mahogany not veneered can be used without warping or splitting.

SOLID WALNUT means the actual solid walnut for frames, styles, standards, tops and panels and in every part of the furniture where walnut not veneered can be used without warping and splitting.

MAHOGANY means veneers of mahogany with the solid parts of real mahogany.

WALNUT means veneers of walnut with the solid parts of real walnut.

MAHOGANY COMBINATION means mahogany veneer on panels, fronts and tops, with gum wood or birch posts, styles or mirror standards and frames.

WALNUT COMBINATION means walnut veneer on panels, fronts and tops, with gum wood or birch posts, styles or mirror standards and frames.

MAHOGANY FINISH means birch or gum wood finished in mahogany color and grain.

WALNUT FINISH means birch or gum wood finished in walnut color and grain.

Kindly note that for certain purposes veneer is better than the solid wood—many small tables, cabinets, chairs, etc., are better made of solid wood, but large panels are safer and probably more beautiful when made with a core veneered twice on each side, producing what is called in the trade as a "five ply veneer."

To replace the terms "Built-Up" and "Veneer," two classifications have been suggested: "Walnut or Mahogany Exterior" and "Walnut or Mahogany Throughout." The first term would cover the class of furniture which has all exposed surfaces of walnut or mahogany, whether or not of plywood, and the cores and interiors of other woods. The second would cover built-up stock which has not only plywood or solid exposed surfaces, but also cores and interiors made of mahogany or walnut.

THE PUBLIC WANTS ACCURACY

CONSUMER view is not lacking. The Conference Committee has been active in gathering not only enlightened trade opinion but also consumer opinion and reports of consumer experience with terms now existing in the trade. Many of these opinions and experiences are in no way creditable to the furniture business.

Because of the practice of a small part of the trade, practically every furniture selling institution must share the burden of distrust which has grown up to a greater or less extent in the consumer mind. To say that the furniture business is no worse than other fields (which is true) is avoiding the issue, to say that the problem is one that any part of the trade should meet alone is shirking responsibility and obligation. The whole industry must face the fact that the public is entitled to accuracy in furniture terminology, that the common sales language of the trade must be commonly understood by the common people. The whole question is essentially one of *more and better* furniture business.

Note—Be it added by way of comment, that the question of furniture terminology is of the greatest moment to the retailer at the present stage of general business readjustment. The furniture trade has its full share of customs which are not calculated to win public confidence on real merit of the goods. The result is a low standard of ethics from which even retailers of the highest integrity do not feel they can entirely escape and meet unfair competition with full justice to themselves—Editor.

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INSIDE THE LIVABLE HOUSE

How Abraham and Straus Centers Home Furnishing Sales Plans in Its Model Cottage

By A. IRVING SCHWEITZER

BRIDGING THE GAP

"I THINK I see what you mean," says the salesman dubiously as he leads his customer over to a corner of the furniture section to show her certain patterns about which she has been naively inquiring. Perhaps the customer knows definitely what she wants but can't express her wish clearly. Probably she knows only indefinitely what she wants. And perhaps again she is just shopping about, looking at furnishings with no intent to buy unless she sees something that strikes her fancy or her eye for good value. In any case, the salesmen can guess only vaguely what she wants him to show her.

To bridge this gap that will bring salesman and customer to an immediate point of understanding, is a great retail problem, and in no way has it been better solved in late years than by the furnished cottage plan, as exemplified here in the "Livable House" of the Abraham & Straus store, Brooklyn, N. Y.

This effort to show furnishings *in situ* by means of a series of actual, small rooms built in the furniture section of a retail store has passed its first stages of experimentation. While for about twenty years the experiment has been going on, in the last few years the plan has gathered momentum, thanks to Better Homes effort; has been tried out effectively in hundreds of stores, and is proving itself a distinct selling asset.

Good Furniture Magazine has always sponsored this exhibit plan with enthusiasm and is now recommending it even more strongly to the retailer, as an invaluable means of promoting the Better Homes spirit in his own store. The following practical recital of how the Abraham & Straus store builds its sales plans about its "Livable House," making it the mainspring of home furnishing activity, is well worth serious attention.

BY WAY OF INVITATION

ONE of the attractive signs that greets you as you walk through the large department store of Abraham & Straus in Brooklyn reads, "Have you seen the Livable House?" As you look over the store directory, you find that the Livable House is listed on the fourth floor. Here at the rear of the furniture department is built the little roof extension in white clapboards and apple green trim, a vital expression of commercial economy and foresight.

This house occupies a space approximately 50 feet long and 30 feet deep, which was formerly utilized for waste display space. It contains six



The Livable House and Its Garden Gate, Abraham and Straus Co.

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One View of a "Best Seller" Living Room

rooms, averaging 15 by 22 feet—entrance hallway, living room, dining room, breakfast room, sun room and two bed rooms.

When you consider the fact that more than 500 people daily pass through a lane of attractive furniture to arrive at the exhibition rooms, you can get a good idea of the practical side of such a furniture display medium. On Saturdays and Mondays there are as many as 1,000 to 1,200 visitors.

PRACTICAL PLAN FOR FURNISHING

GREAT care is exercised in the decoration of the rooms to make them homelike and correct, without laying great emphasis on period styles.

A good "selling" room recently was a living room furnished with a plain sofa done in taupe mohair, a large chair in plain mohair, and another chair in figured mohair. Included also were a six-foot walnut table with end tables to match, secretary, desk and tea table, and an odd chair of decorative quality. The decorative motif of the living room is early Georgian, considerably modified so that many different periods can safely be shown against it.

Each room has an individual system to accord with the furniture trim. This variety of lighting systems has been of material assistance to the customer in determining the lighting fixtures which are best to use in her own home. These fixtures can be purchased in the store, being carried in stock in the lighting fixture department.

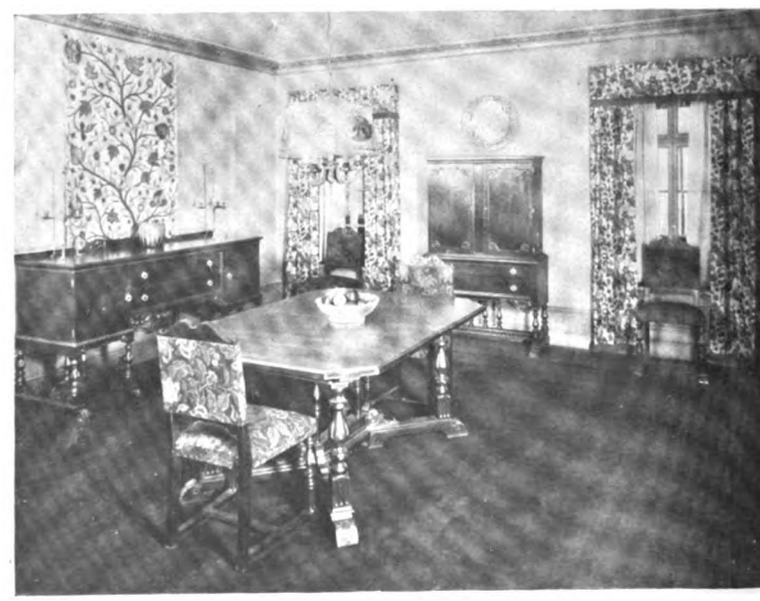
Each piece of furniture is plainly tagged as to price and specifications and is of easy access to the visitor, making it convenient for the prospective customer practically to sell herself. The customer need only turn to the charming hostesses in charge of the rooms and make any inquiries that are necessary to satisfy herself about the wood, time of delivery and other fine points.

One important feature of the Livable House which has made it a great commercial success is that only regular stock is used, subject to immediate delivery. Another feature is the change in the furnishing scheme every three months, thus countering the possibility of monotonous effect that has interfered with the success of similar exhibits in many furniture stores or departments. It has also proved a good medium for introducing combinations of wood and types of design which are new on the market.

HOW ADVERTISED

THE Livable House was opened in August, 1920, and has proved a great success; in fact, the manager of the furniture department is so enthusiastic over the idea that he would like to see the scheme more widely in use throughout the country.

The newspaper advertisements of the store include references to the rooms once each month



Dining Room, The Livable House

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or oftener. Salesmen in the various home furnishing sections encourage customers to visit the exhibit. Occasionally, an advertisement appears in a local society paper, extending an invitation to readers to visit the display.

Twice a year—in February and August to be exact—this store issues an illustrated booklet on "Homes" which is mailed to a special list of customers. The color sketches in the booklet include views of furniture, draperies and lamps. The text emphasizes the point that in placing furniture, one can achieve formality, informality or purely decorative effect, and offers the service of the store as a means of assisting customers to arrive at the type of effect desired in their homes. At the time the booklets are issued, the store holds its semi-annual home furnishing sale in which all these departments participate.



Colonial Bed Room, The Livable House

THROUGH THE GARDEN GATE

ORDERS are taken by the interior decorating department, the office of which connects with the exhibit rooms by that passage charmingly known as "The Garden Gate." This department does not stop at decorating the rooms; instead it is largely responsible for bringing furniture, drapery, rug, lighting fixture and art departments into active cooperation—making the house the mainspring of its working plan.

Two senior decorators make appointments to go to customers' homes according to a definite schedule. They do not go out on Mondays or Saturdays however, for on those days they are "at home" in the Livable House to greet the flow of visitors and to satisfy their inquiries.



A Distinctly Feminine Bed Room Arrangement

FOR some years Good Furniture Magazine has been pioneering the Better Homes Movement in its practical application to the store problems of the home furnishings retailer. Many practical suggestions have been offered him, to show him how he can visualize, through his stock goods, home betterments which the average woman has not the power of imagination to conceive. These suggestions have been offered the retailer only after the decorating staff of this publication has actually worked them out in the Good Furniture Magazines Galleries of Interior Decoration, under conditions as they exist in the average home.

As we visit retailers in different sections we are gratified to see how these suggestions are, slowly but surely, being adopted in the more progressive establishments — and with excellent results for the retailer and real service for the customer.

The time has unquestionably come for the home furnishings store to revise its methods in dealing with the public. The public, formerly so apathetic regarding home betterment, is now showing remarkable signs of awakening and it behooves the retailer to follow suit.

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A LESSON FOR THE FURNITURE SALESMAN

A furniture store or department which has an executive capable of acting as teacher to the salesmen on the floor, has a priceless asset in building consumer confidence so necessary in furniture retailing today. Mr. Gould of McCreery's, New York, is such an executive. His lesson for salesmen, on the Oak Periods of England, should be called to the attention of every furniture salesman.—Editor.

By G. GLEN GOULD
Assistant Treasurer, James McCreery & Company, New York

WHAT DO YOU KNOW?

IF A salesman is to meet necessary requirements today, he must have more than surface glitter. He may be a ready talker, he may have boundless energy, and yet fall flat as a salesman, if he does not know his merchandise.

For just as the public nowadays buys its spring oxfords by inquiring whether the leather is side or—; which is better for every day, a hand-sewed sole or a welt; why is a cap built across the toe preferable—so it is coming to inquire more deeply into the history and make of the furniture it buys.

To grow a little more specific, here are some questions in the do-you-know column that test the efficiency of the average salesman:

1. Current furniture is an interpretation and often a mixture of historic forms. Can you identify these by actual knowledge, instead of confirming your guess by the cardboard label on each suite or piece?

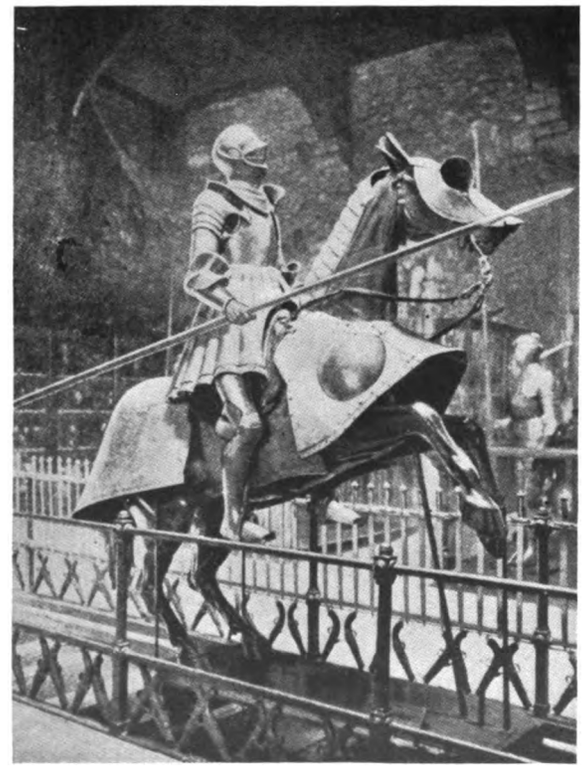
2. Do you understand origins so that you can appreciate how the designer is adapting old forms to modern patterns? Do you point out this feature to customers that they too may appreciate what is being done to furnish them fine old styles for their smaller sized houses?

3. Can you distinguish between "pure" and "bastard" forms?

4. Do you know appropriate finishes for different styles of furniture, and their modern offspring?

5. Do you know appropriate hardware and appropriate colors and patterns of upholstery fabrics, to suit the various styles?

6. Can you help a customer match odd pieces?



Henry VIII's Tilting Armour in the Tower of London

GETTING AND USING KNOWLEDGE

IF THE salesman is lacking in such knowledge, he will be more eager to obtain it if his interest has been awakened by the human touch in historical associations, such as G. Glen Gould gives his salesmen in their conferences at the James McCreery & Co. store in New York.

The salesman will not find his angle on furniture knowledge predigested for him, nor will he find in books now on the market the information that tells him how to use his knowledge in serving customers. However, a little knowledge with interest will beget a desire for more, and constant practice on the floor selling and meeting the public will sharpen his wits and make him *think* how he can use his knowledge.

Books, museums, current magazines offer a world of suggestions to the salesman who has progressed beyond the first stage of desire to master his line, as an assistant to the home maker.

The following notes are from a Furniture Conference held at James McCreery & Company for the salesmen in the furniture, rug and upholstery departments, by G. Glen Gould, a treasurer of the Company, in connection with the study of his "Monograph on Period Furniture" just issued as part of his work in "Merchandise Specialization."

Mr. Gould has generously consented to give Good Furniture Magazine readers the benefit of his studies and lessons in Merchandise Specialization as he applies them for his salesforce in the store's home furnishings departments. Accordingly, from time to time, Mr. Gould will appear as a contributor.

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OAK PERIODS DEFINED

TUDOR Furniture takes its name from the English House of Tudor, as you will recall from your English History.

The first of the Tudor monarchs was Henry VII, father of Henry VIII who succeeded him to the throne at the age of eighteen. It was during Henry VII's reign that Sebastian Cabot sailed to Newfoundland and down our coast in 1497. Cabot was a Venetian merchant who had settled in Bristol, England.

Elizabeth was also a Tudor, but Elizabeth was such a personage and her reign so distinctive that it took her name, and the Elizabethan Period assumed its place in England with the same pre-eminence as later did that of Louis XIV in France.

As to Jacobean, most of you doubtless know that *Jacobus* is the Latin for James, although this Scotsman was everything but Latin in his broad Scotch burr, as distinctive as anything we have from Harry Lauder.

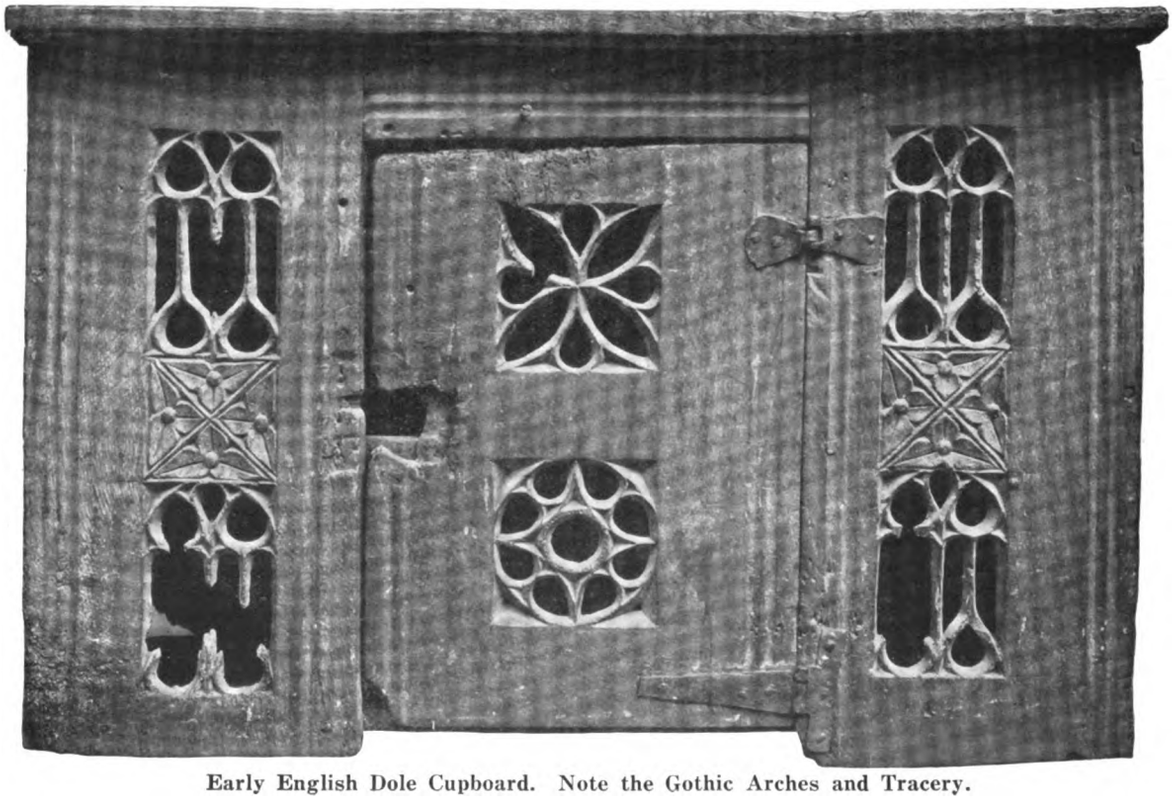
In the present rapid survey of Furniture Periods, I have classed as Jacobean the furniture from the time of Elizabeth to that of William and Mary. So this period includes the reigns of the Stuarts, James I, and Charles I who lost his aristocratic head in more ways than one; of Cromwell and his round-heads during their autocratic Commonwealth; and of the Stuarts again during the Restoration under Charles II and James II. We cannot expect much nicety of detail in a glance over such a comprehensive field, but we can get a clear and vivid conception of the distinguishing characteristics of each period.

TUDOR DAYS

TO BEGIN with the Tudor. First let us see the historical background. Let us take the time of Henry VIII as the most distinctive. We are apt to think of him with a puritanical shudder when we recall his matrimonial adventures, and the casual way in which he had a lady beheaded, if she bored him as a wife or if he had other plans of State, requiring a brand new queen.

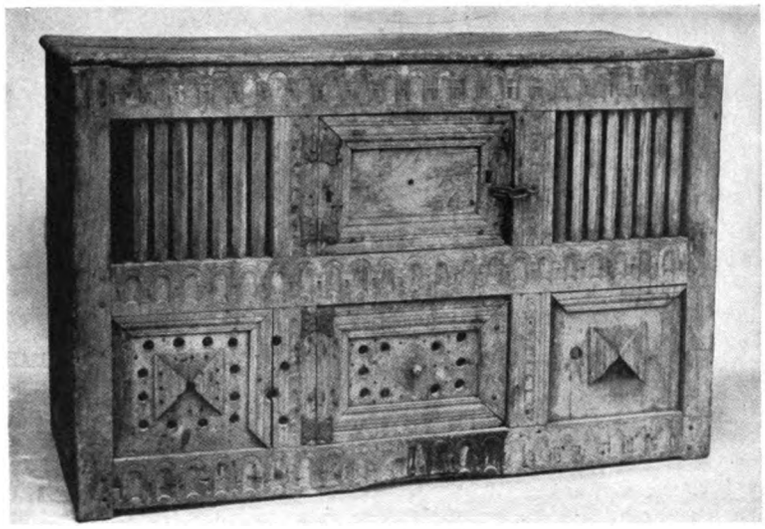
Do not think I mean to excuse him from a political point of view, but considering his day and its vague definition of what was and was not crime, I like rather to think of him jousting in his armor, with the flower of England arrayed in the splendor of their sixteenth century silks and velvets, looking on admiringly and applauding the good steed and his rider.

Some of you may have seen his tilting armor, as I have, in the Tower of London. He could run thirty courses in a tournament and be as fresh as a daisy. He played tennis with all the verve of a college champion. He "put the bar" with the best of them. He composed ballads, played the flute and spinet, and altogether was as much observed for the variety and interest of his per-



Early English Dole Cupboard. Note the Gothic Arches and Tracery.

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Oak Livery Cupboard (1600-1650). Notice the arch used as surface ornament on rails and stiles.

TUDOR CHARACTERISTICS

WE SHALL go through the Tudor points noted in my Monograph:

Leg: Turned, square.
Foot: Plain, square, turned.
Back: Straight—from seat to top, flat, slightly raked—inclined backward, vertical.
Seat: Square, triangular.
Arm: Straight, slanting downward.
Top: Straight, crested.
Construction: Architectural, straight, square, crude, heavy, squat effect, underbracing—stretcher.
Ornament: Paneling; turning, carving; linen-fold—like a folded napkin, in panels, parchemin paneling—like a parchment-wound rod; portrait medallions in panels, known as Romayne work; Tudor rose, foliage, scroll, dolphin; late Gothic vertical tracery and more natural Renaissance design; arms of the owner; little upholstery.

sonal attainments and held something of the same place in the eyes of his admiring followers as did Theodore Roosevelt in our own day—morals apart, decidedly apart.

His were rough days with rough ways. Etiquette and ceremony were in their infancy. At a merry court festival the king and nobles were given to distributing this and that bit of finery from their costumes to the crowd; but so free and easy were these festivities that not only the king but the court ladies were often all but stripped of their clothing in the throng.

The great Cardinal Wolsey might build himself a castle at Hampton Court, where I have passed through the eight or more chambers through which a visitor was led that he might become properly overawed by grandeur before reaching the mighty Wolsey; but Henry could take the whole thing from him at a word and go to live there, and still be as casual as a peasant, when it pleased him to be so. He would receive a foreign ambassador upon his official presentation at court, while he dangled his baby on his knee. His nod was law. He did as he pleased and kept the people with him. He kept them amused. He knew how to play the game of king, which Charles I did not.

These were the Tudor days. You can almost guess what the furniture would be. Construction, was "architectural, straight, square, crude, heavy, squat effect."

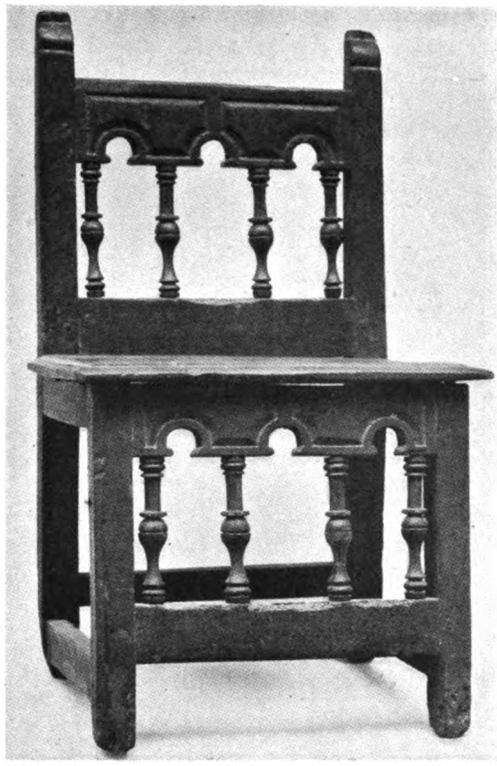
To look at antique furniture intelligently, one must have an appreciation of the time in which it was made and of the lives and habits of the people it served. The ability to understand the qualities of antique furniture is necessary to recognize similar qualities in the best furniture made today.

One point that strikes us forcibly, when we think of the magnificent buildings of old England, is their lack of furniture. A nobleman wanted a castle for safety and show, but besides a bed, a chair and a table he did not seem to care for furniture. Instead, he ornamented his house with splendid tapestries and embroidered hangings.



Elizabethan Bed built into a Bed Room at Durwent Hall, Derbyshire, England. Note characteristic ornament: Frieze, column, arch, heavy moulding, paneling, acanthus leaf on moulding and posts; melon bulb and lozenge on posts.

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Early Jacobean Chair of Beech (1600-1625). Note persistence of Elizabethan use of arch. The rectangular construction is also in evidence.



Farthingale Chair made without arms to allow room for spread of the skirt over the farthingale. Note the low back, ball feet and turned legs.

At Hampton Court, Wolsey had the hangings of those eight large rooms entirely changed every week. But the rooms were almost as bare as an art gallery.

Furniture was hardly considered as house furnishing, but rather as personal luggage. Yet comfort was not ignored. It is told of Henry VIII that he appropriated the entire "revenues of a convent, which he had confiscated, to a person who placed a chair for him commodiously before the fire and out of all draughts."

In the development of style we notice that the influence of ecclesiasticism was paramount in furniture design of the Middle Ages. The late style of this Gothic work in England is known as Tudor. Round, squat arches took the place of the pointed ones, the Gothic pierced fret-work and conventionalized scrolled carving gave place to the more natural scroll-work and the acanthus leaf ornament of Renaissance design, and this brings us to the Elizabethan Period.

ELIZABETH AND THE RENAISSANCE

IF THE early Tudor days were easy and lax, the lady Elizabeth changed all this. No one dared approach her divine presence without kneeling, and her whim decided how long the genuflection should last. Even in setting her table when she was not in the room, persons of high degree were obliged to kneel before placing and after removing every dish. It was a pretty mummery. She played the Queen to the top of her bent; though the woman in her vied with the sovereign, for she delighted in dragging a foreign ambassador into the mazes of conversation on women's dress and fashion, when he would speak of affairs of state. False hair and rouge, starched ruffs and voluminous silken skirts hooped over the outrageous farthingale were exactly as suited to the human frame as was the Renaissance carved decoration to the stout English furniture frames. We get a good impression of one from the other.

In passing we must sympathize with those long-suffering gallants who were forced to wait and wait in the queen's presence chamber. Their plaints of discomfort have descended to our day. Sir John Harrington notes that "easy quilted and lined forms and stools" were to be found in every merchant's hall, but that the stools in the queen's presence chamber were so hard that in the dress of the day "since great breeches were (for the while) laid aside, man can scant endure to sit on them."

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HOW THE FURNITURE KEPT PACE

ALL was for show. Extravagance penetrated as deeply into English life as it was possible, so that the moralists complained that men ruined themselves to dress in silks and velvets. These silks and velvets and the wonderful English embroidery of the time did much to soften and dress up the heavy construction of their furniture. An Elizabethan bed with its wealth of curtains, valances and counterpanes was as gorgeously arrayed as any court lady, and its appointments cost as great a fortune as might serve to deck my lady in silk and jewels to be presented at court.

So fond was Good Queen Bess of display that to please her, "the Earl of Hereford once met her at Elvetham with 3,000 men in black and yellow feathers and mostly wearing gold chains." At a visit to Suffolk "she was attended by 200 bachelors in white velvet, with as many burghers in black velvet with chains, and 1,800 mounted serving-men in livery." Those were days of pomp.

Here let us note the word *livery*, for we come upon court-cupboards and livery-cupboards and it is well to know which from which. The word *livery* seems to have come from *livered* or *delivered*, referring to the portion of wages and supplies delivered to the servants. These supplies, such as bread, butter and cheese, with candles and other small necessities were kept in the livery-cupboard. In the court-cupboard were kept the candles, wine and dry food for the family.

The Renaissance from Greece by way of Italy, France and Flanders seemed to strike English furniture head on. Yet the native English element would not give way, and the structure stood fast however much it was plastered over with Greek pilasters, carved scrolls and acanthus leaves. This native steadfastness is English to the core, and makes a vivid appeal to us in Elizabethan furniture. We find it giving way only step by step in the Jacobean days.



Restoration Carved Beech Side Chair (1670-1680). Note Flemish scroll carving.



Restoration Walnut Armchair (1685-89)—The cypher of James II and his consort appearing with the royal supporters of England, the Lion and the Unicorn.

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EARLY JACOBEAN

WE MUST note the three divisions of this period upon which all the experts insist. Early or Jacobean in the time of James I and Charles I, Commonwealth under Cromwell, and Restoration under Charles II and James II.

If James the First had been as wise as most Scotchmen who had his broad Scotch burr, English history might have been different; but he was so pedantic that he was called the Royal Solomon, and so vain that Parliament had a boresome time with him. He used the egotistic argument that "a people may be without a King, a King cannot be without a people." As to any interference with his royal hunting and its cost to the State he claimed that "his hunting was necessary to the State; it was good for his health and his health was necessary to the State." This settled everything. The furniture was just like the times, simple, practical, well defined for its use—knowing its exact status and filling it. It had straight, simple lines, and was low and squat. The caning of the day was of large, open mesh.

CROMWELLIAN SIMPLICITY

DURING the Commonwealth, chairs became common in a very real way for the first time. Every man assumed the chair and took to himself its prerogatives. The backs were low, the legs turned. We trace Dutch influence in the bun and ball feet; the caning grows of finer mesh, the turning assumes a spiral form and everything seems plain and simple enough, until tired of the commonplace, England wanted back its kings.

LATE JACOBEAN SPLENDOR

CHARLES II may be said figuratively to have brought his furniture with him from the Continent. The baroque ornament and elaborate carving of the stately high backed chairs put English furniture decoration back in touch with the Elizabethan splendor which it had temporarily deserted. Flemish scroll-work was much in evidence and we can see, as the experts point out to us, how the Flemish scroll leg set diagonally on the chair foreshadows the arrival of the cabriole leg with which later furniture makers were so enamored.

Note—In reading the foregoing synopsis of the oak period in England, the reader must bear in mind that only essential characteristics of the furniture and historical facts of the time are emphasized, to arouse a desire to check up this data with accurate observation of antique and modern furniture and to pursue the subject further in authoritative books. Percy Macquoid's, "Age of Oak" is one of the standard works on English furniture of Tudor, Elizabethan and Jacobean times, which should be in every furniture library and there are several others equally useful.



Charles II Walnut Armchair, upholstered in cross stitch. The front legs are set diagonally, foreshadowing use of the Cabriole Leg.

As Mr. Gould conducts his lessons for his salesforce, he gathers in the store for reference purposes, all data and books he can get, bearing on the subject in hand. Then he gives a lecture on the subject, conducts his salesforce to see antique pieces at the Metropolitan Museum and elsewhere, and finally has his lecture printed and distributed to his salesforce. Very often the store also gives a complimentary dinner to which some authority is invited, to address the salesforce on the subject in hand. All this makes a strong tie-up and stimulates the salesforce.

Any up-to-date retailer can give his salesforce the benefit of intensive merchandising training like this, on a simplified basis, hiring a lecturer to guide him, if necessary—Editor.

Note: For the use of furniture illustrations shown with this article, the author's acknowledgment is hereby made of the courtesy of the Metropolitan Museum, G. P. Putnam's Sons, and Charles Scribner's Sons.

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CURRENT NEWS IN TEXTILES

COVERING LATEST ADVICES IN THE CARPETS AND RUGS—DRAPERIES—RAW MATERIALS MARKETS

By WALTER E. MAIR

NEW CARPET PRICES

SPECULATIONS as to what the carpet price scale would register on the third of this month, when the Alexander Smith Company hold their Spring opening, have constituted a major portion of the occupation of floor-covering men the past twenty days. This for the simple reason that, while there continues to be a steady flow of high-grade Wiltons and Axminsters to second hands, consumer buying power seems to be for the time being almost exhausted, no matter what the offering. This is a significant circumstance, or rather development of the general economic situation, and marks a sort of half-way stage toward real recovery from the days of post-war inflation, which were really more darkly dangerous than the most uncertain days of war-time material shortage and rising prices based on genuine undersupply.

Arguments pro and con are heard as to carpet prices, but judging by talks with men on the manufacturing end and dealers who are trying with indifferent success to move goods for middle-class consumption, "another little cut won't do us any harm." Some profess to fear the suggestion of cuts, but the carpet retailer seems to be giving the wholesaler sternly to understand that his buying public has at last gotten beyond all "kidding" as to what constitutes a proper price range for these times. Moreover, as remarked by Mr. Cutler of the Philadelphia office of Hardwick & Magee, "the second grades of carpets, including cheap Axminsters and low priced rugs generally are not selling. That is because the people who should buy them are mostly working men who have sustained wage-cuts, or who have no jobs at all."

DEMAND HOLDS FOR WILTONS

YET the situation in floor coverings is paradoxical. Mills making the cheaper Taps and Velvets, also the commoner Axminsters, are operating from fifty to sixty per cent and in some cases much less, while the Wilton mills are running full. "Every loom we have is running," says one executive. "We enlarged our plant at a cost of $400,000 during the war, and thought we had facilities to take care of increased business for some time to come, but we have filled all that space now, and may have to add to it before long. "I believe there are orders on our books for from six to eight months' production. The strike brought this situation. And the thrifty element who refused, because they were thrifty, to buy house furnishings at war prices, bought on lowering quotations."

"But does it not appear that this element is about exhausted?" the writer asked. "Yes, for the time being that buying seems to have given out," came the answer. "They will be back to buy again, but they seem just now to have taken all they wanted. Business in New York City, for instance, was very good up to about the latter part of January. Then it slacked up."

MAKING RETAIL GOODS MOVE

JUST here we took occasion to remind the above mentioned executive that certain New York retailers did yeoman service for the guidance of the rest of the trade, however, after the so-called slump hit that city. As related to us by one of the busiest importers of British Wiltons, this store decided it would move carpets, "come hell or high water" as they say out in the sage-brush country. So, with the slump to scare wholesalers a bit, by way of power to the movement, these retailers took on excellent leaders in the better grade Wiltons, Axminsters and Velvets; even some very good imported Orientals were regularly displayed at distinct savings. Averaging prices up, and cutting old stocks close to operating costs—yet allowing a really sufficient profit, this store hammered away carpet and rug bargains week after week, and disposed of a tremendous quantity of goods. These were all good floor coverings; the firm's name is among the best in New York retail circles. It could not afford to butcher its reputation to make a merchandising holiday. And it did not. It sold price and value to many a longing housewife who was still in the league of striking buyers. There was old stock and some patterns not very praiseworthy, yet the carpets were worthy of consideration by any one who needed carpets and who had been starved out of the home-furnishings market by the high price bars so recently let down.

With reference to the real condition of the Wilton market, Mr. Cutler of Hardwick & Magee says that a very important trader in French and other foreign makes was in Philadelphia the other

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day and that he asserted he had only one French Wilton on his showroom floor. The uncertainty of the tariff situation, which is still worrying textile men mightily, may have led to that man's making no commitments since last December. But the demand had evidently cleaned him out, independent of his commitments, and that is worth noting.



Painting by El Greco exhibited at the Ehrich Galleries, New York, in conjunction with the Modern Metal Work by Marie Zimmerman

WILTON INDUSTRY SAFE FROM STRIKE

PRICE elements entering into the carpet question just now include, of course, the possibility of labor readjustments and the rising cost of carpet wools and the tariff and the demand. Of which, be it quoted again from Mr. Cutler, "the condition of supply and demand is most important." In other words, as things size up at this writing, the Wilton industry in America is for the time being fairly safe from a strike. While the demand may be good enough for Wiltons, and for other carpets of the better grades, at least fair, general prosperity is still in the offing. The open shop is the open shop and there's and end on't.

NO TIME TO RAISE PRICES

YET the old bogey of the wool market doth arise, and here we have America producing not more than fifty per cent of her own industrial needs, for normal times. Worsteds have risen sharply, and carpet wools less sharply. However, the argument seems to be that if the yarn men, on account of material costs, force a price increase of any magnitude on the carpet mills just now, they might as well quit quoting carpet yarns; even the supposedly sound demand for high-grade Wiltons won't stand much consumer indifference.

The tariff, naturally a bugbear, principally because of its uncertainty, and the fluctuations of exchange, both play their little part, but nothing seems surer right now than that demand in the main will fix this season's prices, and that if production can be maintained and a profit made at smaller prices, now is the time to ease down some more. Dealers are profit-hungry but people aren't paying the income taxes they did even a year ago. And the grand old hard-times practise of starting spontaneous combustion under a can of oil has reappeared among small neighborhood stores dependent on the workingman for existence. Also, in certain industrial villages largely given over to munitions and arms-making during the war, workers are occupying company houses on which they have paid no rent, it is said, for some nine months. Yes, the war is over, and liquidation may well be carried to the uttermost farthing.

GERMANY TAKES A TIP

SPEAKING of the war, and the various quirks in human nature revealed thereby, a curious interpretation of German trade tricks was given by Mr. Henderson, of William Henderson and Company, weavers of art squares. "The Germans found out how much we would stand for in this country during the war, and they're profiting by it now," he said. This in connection with a personal observation by the writer that the Teutons have been employing some markedly inferior-appearing dye-stuffs on hosiery, of which great quantities were exported to America last year. As one turns the idea over in mind, there is a sardonic significance in it.

The Germans used to have great respect for the American market. Careful craftsmanship and community pride loaded our piers with attractive goods made in Germany, particularly with dye-stuffs. And then we went to war with Germany. Profiteers and their ill-begotten brothers, the patrioteers, sprang up over night. Waving a bright little flag over the departing troops, these gold-dust twins of the world's golgotha busied themselves with the disengaged hands in feeding out shoddy, surface-glittering merchandise at fabulous prices.

It soon became apparent that America was a land of more or less well-educated suckers.

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Generally speaking, we had a sound education, but we were born sentimentalists and liked round, ringing phrases by which we might suffer and bleed and die. After the armistice, as Germany fought her way toward her old prestige in foreign trade, she found new confidence in the made-in-America discovery that in the name of business, if you hide behind a fetish, you can do a lot to Americans without getting them riled. So, as Mr. Henderson observes, Germany is cashing in on that, with the result that we are getting considerable quantities of sub-standard yarn products, some dyes that are not up to the old reputation, and fabrics of various sorts obviously woven to pay German war debts at the expense of American suckerdom if possible.

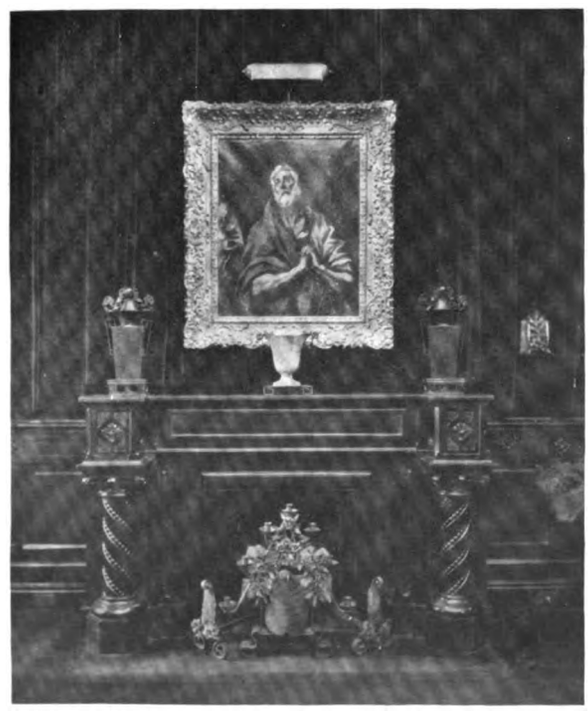
DIFFICULTIES WITH DOMESTIC DYES

APROPOS of the dye situation, there are at least two carpet mills in the country today, one making very high-grade Axminsters, the other ingrain novelties and rug panels, which are forced to conclude that Germany's fifty years of progress in dye-making had given her an advantage which it is hopeless for America to try to overcome hastily, in certain colors at least. Germany's alazarin colors, as a member of one of these firms said recently, are beyond compare, and we have not as yet touched them. "It looks as if Germany is slowly getting back her prestige in colors," he admitted. "We used to guarantee the colors of our goods absolutely, but we can't do it now and we don't even mention it; nor does the "X" mill, which makes quantities of very high-grade carpets. The Germans had the pride in craftsmanship and in slowly working out their processes which our workmen have not."

We might here except some of the better chemists, who are true research workers, particularly in and along textile lines.

AVERAGE WORKMAN NO CRAFTSMAN

BELOW this mental grade, there is just the American workman. His psychology is pretty much the "jazz" psychology. He feels the mastery of the looms, and he seeks to escape it. After all, one cannot blame him. A man appointed by one of the great wholesale dry goods houses in New York, to deal with striking employes in Rhode Island, was quite frank in stating his view of the strike motive. "I don't blame them," he said. "They have taken 22 per cent wage cuts and they have seen them reflected very little in the price of the product to the consumer. Living costs have fallen off a little, but rents are still abnormally high. The workman says, 'What's the use? I might as well quit and live off of strike benefits for awhile!' "



Furniture and Decorative Accessories exhibited in conjunction with Paintings in a New York Picture Gallery

WILTON WEAVERS WORK FOR CLOSED SHOP

A SIMILAR restlessness is noted among carpet weavers in Philadelphia, although they are as a rule a stable class. Mr. Henderson tells that his weavers, when set to work on difficult patterns which require some time to finish, and considerable practise in order to achieve good speed, are frequently fain for a change of patterns within a week or two, so as to rest their eyes, as they say, and get away from the monotony of the one pattern.

It is owing to truth to say just here that Wilton rug weavers are not likely to remain on an open-shop basis for more than a year or so. In one big plant we are told that industrial welfare has been completely organized throughout with the exception of among the weavers themselves who were most wanted "in the fold." Of British descent, they are bull-necked and suspicious of any attempt at patronizing. They have been beaten in their strike and are forced into the open shop, but they have their private guild, and want no industrial democracy. Class-conscious to the last, they have managed to make it so uncomfortable for apprentices and loom fixers taken on during the strike, that most of the latter have been ousted. The weavers do not speak to the "scabs." They do

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recognize them once in a while by hurling an empty bobbin across the room when the novices' backs are turned. The weavers feel theirs is a common cause against the employer, and the workingman who helps make wage-cuts possible is by so much an industrial handicap to the craft.

Most of the Wilton manufacturers count on educating their creeler boys to take weavers' places as these become vacant or capacity is enlarged. One creeler boy handles the threading-up of four looms, and there is a weaver to each loom; the percentage is high enough to take care of normal labor turnover, the mill men figure. However, the creeler boy is likely to be with the union on a strike. And although it was maintained that you could train carpet weavers in four to six months, few were chosen for responsible jobs after such short courses, during the Wilton strike. Two years is more like the time required for a complete education in carpet weaving.

Creeler boys get $21 to $22 a week and weavers get $50 to $80, under current conditions. With French Wilton rugs reduced from $195 to $120, and carpets generally about 35 per cent, the weaver is not doing so badly, and a creeler boy had better stay away from college.

STIFF BUSINESS FOR IMPORTERS

IN THE realm of draperies, upholsteries and like fabrics, it may well be said that this is a period of uncertainty. February registered a bad slump from which March provided only partial recovery. Mr. Campbell of Stern Brothers, himself an extensive importer and thoroughly conversant with his competition in domestics, says the salesmen from overseas are ready to admit our American mills are giving them a savage battle for business. Rising exchange, particularly in the pound sterling, is embarrassing Sterns, as many other houses. Their goods went out to the trade on a $3.90 basis last October. *Voilá*, the pound at $4.34, and importing even the popular English patterns becomes risky business.

"Your patterns are good, your fabrics and dyes are improving," they politely comment. "After awhile it will not be necessary for us to come any more." And they then proceed, with true Gaelic finesse or British persistence, to sell us something a little better than most of our own designs.

British designs, with the gardeny flavor, hinting of roses, apple trees and open spaces, are swinging back into favor with buyers of cretonnes. Color explosions of the Gascon sort are not so popular by a long shot, and many old blocks distinctly Saxon in motif, are said to be coming back. However, it must be admitted, our own drapery goods mills are still showing a tendency to wait and see what European designers turn out.

BETTER DAY DAWNS FOR DECORATIVE FABRICS

ONE man has pointed out to us that America is finding her way to a different sort of renaissance in home furnishing draperies, a renaissance dependent on the value of colors and textures in themselves alone, as touching on their power to illuminate a room and make it suggest comfort, peace and the promise of repose. Two-tone and self-tone fabrics, he particularizes, are an instance of this development. We do not depend on complicated patterns, on lace curtain complexities and on the tortuous and questionable elegances of the sampler age or its Victorian successor. Heigh-ho, then, for the tone-poem in chintzes of simpler figures; for mauve and cream and gold reactions from the purples and blacks and scarlets of post-war design.

Taking it by and large, this country ought to be fairly receptive to amendments to the impressionistic code of decoration, and a prominent carpet mill man who is frequently called upon to furnish carpet samples for use in school rooms, believes that we as a nation excel any except perhaps France, in knowledge of what is desirable in home decoration. One gives this statement second thought, as one recalls the up-state Pennsylvania collection of lugubriosities, including perhaps a few silver handles from the caskets of friends to whom the "old man" has acted as pall bearer. Also one pauses once more as one goes over the endless prints of so-called religious or semi-religious character that take the place of real pictures that might be on the walls of immigrant homes.

The movies cannot talk color and furniture and draperies as authentically as they can prate of purple passions and pride and prejudice and sex and scandal, else we would have gotten much farther than we have. Yet it must be conceded that 1922 ought to find the United States fairly receptive to well printed cretonnes, reasonably priced tapestries, sunproof upholsteries.

TAPESTRY MILLS DEVELOP SIDE LINES

IN CONNECTION with tapestries, George Royle, of Royle & Company, declares that the industry is jogging along, but that the plush velour and similar plants are still burning the late lamp. Whilst the wage agreement made with weavers, fixers, beamers and winders last October, provided a reduction of about 9 per cent, and was to expire April 1st, no thirty days' notice, as provided, pending readjustment, has been given, and so the industry is proceeding practically on a month-to-month basis.

One mill has done what many another hitherto dependent on a standard output would happily

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emulate, namely, it has developed under its copyrighted name a special washable bedspread of lace pattern, crinkle-wove cotton fabric, with satinized finish. This item, retailing at $15 up, has proved a happy inspiration for a year when staple demand has been so irregular, and has kept the plant running to supply a growing inquiry. The goods, which may be, and are being used by Mr. Royle in his home, for over-draperies, shades and hangings, are made in rose stripe, blue stripe and cream color, and for better-class stores make an excellent side line. Most tapestry mills need side lines.

Carpet mills are broadening their offerings in order to miss no possible chance of tempting the public purse, so responsive to well-conceived novelty, so irresponsive to ordinary stimuli. The tapestry mills will be out with their samples in another ten days or two weeks and it will be interesting to learn what each establishment has done. It is no time now to put all one's eggs in one basket.

Prices on imported tapestry panels, let us note by the way, are well within reach of the householder, if she can be educated to appreciate their value, compared with cheap pictures, for hanging. Mr. Herbert Rogers, of M. H. Rogers & Sons Company, showed us several that should retail at from $5 to $50, provided the retailer isn't used to excessive markups. Lace curtain prices are likewise worth quoting broadcast, and Mr. Tibbals, of the Quaker Lace Company, is advertising to the trade, recommending consideration of the building prospects and what he interprets as a wave of renewed interest on the part of women in home-furnishing goods.

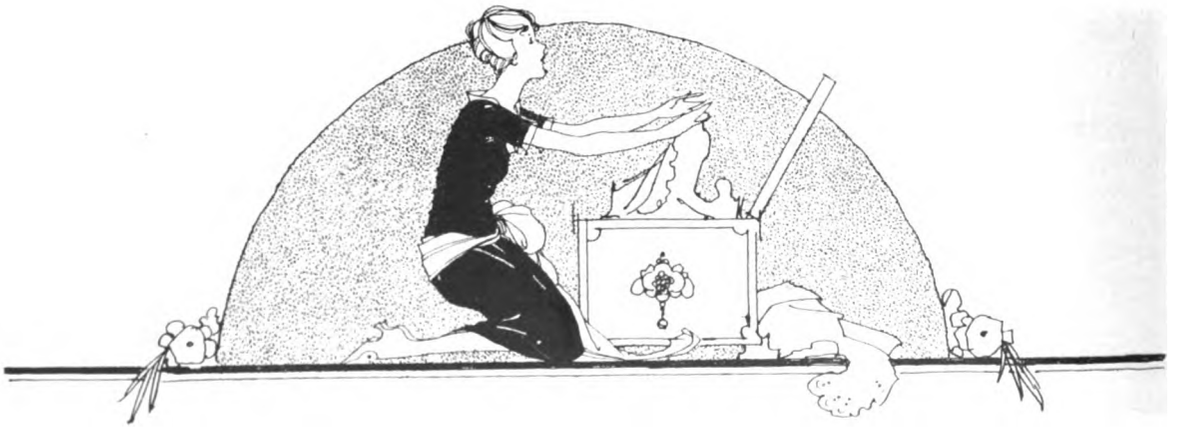
IN THE RAW MATERIALS MARKETS

BIG cotton converters having gone so extensively into printing, serves as a reminder that supply and demand make or break raw material markets after all, and it does seem as if quantities of terry cloth and like draperies ought to be sold this summer, even though the English movement to popularize cretonnes for dresses again does not make its hoped-for mark this season.

In the raw material market, incidentally, fibre silk continues a disturbing factor. One tapestry maker says that by applying to the two principal concerns selling fibre yarns, he managed to get what he needed, since each gave him a 50 per cent allotment. He says there seems to be lots of fibre in second hands, a condition regarded as not exactly wholesome, as it is self-evident that speculative money is figuring in the market, when supply and demand, and the need of keeping wheels turning should govern the free movement of these scarce fibres to the mills that require them.

IS WASHINGTON DISCOURAGING BUSINESS?

JOHN W. SNOWDEN, vice-president of Stead & Miller thinks that Washington is still discouraging big business, and little business is suffering accordingly. He thinks there are too many conditions tending to cause the big operator in various commodities to hold back, and that confidence requisite to real resumption is still lacking. Back of this, he admits, are the primary considerations of the coal supply; the coal strike, and its relation to rail rates; rail rates and their relation to prices, which govern buying response today. He sees, and others have seen, some signs of picking up in the last twenty days of March, but prays, as others pray, that next year's Ides of March will find old J. Caesar Business stabbed by not so many tax troubles, price quibbles and tariff delays, lest there be no Antony around to lay the royal ghost.



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INTO THE MIDDLE WEST

Sixth Article in the Survey of the Home Furnishing Industry

By WILLIAM G. WATROUS

PARALLEL MIGRATION

NEW ENGLAND has served us as a starting point in what seems to be a complex study of homes and people, and the industry that serves them. New York City invited study as the nerve center of the industry and as a supreme type of population center that offers every modern problem and home tangent.

In addition, we may now draw comparisons as various sections and centers come under discussion, especially in regard to differing methods of the retailer in handling the same problems, and meeting similar conditions.

New York state, outside of the metropolis and the important string of large commercial cities along the Erie Canal, is merely a rural and residential commonwealth, in some parts as far removed from urban ways as a prairie town in Nebraska.

Cities such as Syracuse, Rochester and Buffalo have found place in the honor roll of quality production of fine furniture and accessories. Jamestown, with numerous great factories, is an important center in the field of furniture manufacture.

Through this water level route moved the pioneer sons of pioneers who travelled Westward in order to carve out fortunes in the wilderness, and to find new homes. It is worth remembering that nearly all these great migrations have approximately followed the latitude from which each move originated. English and Dutch found climates not unlike their own, while French and Spanish sought the milder regions.

It is worth noting that there has never been a general movement from South to North, or from North to South. The restless and ambitious tide that left New England and the Middle Atlantic States travelled due West, finding haven here and there throughout the Northern States, and well into the Western Empire. The writer's own forebears formed part of this great stream that deserted New England and New York some seventy-five years ago in quest of rich prairie lands.

This exodus from a new land to a newer one determined the character of the north central and western states; a firm foundation and background that has been modified, but not radically changed by the later flow of many races through this inland section.

MERCHANDISING IN THE YOUNGER STATES

JUST now we are on the threshold of a great interest in and demand for better homes. We should not forget that the great majority of our people, never far removed from pioneer heritage, have had to meet first of all the problems of construction and ordinary existence. Under such conditions, home is a matter of shelter and comfort, without thought or place for art and beauty.

It is only when prosperity and education have paved the way for some luxury and leisure, that thought is given to greater refinement of the home. Production follows demand for such things. It is because educative forces have created demand, that finer design and workmanship in home furnishings have been so broadly produced, effectively supporting this special demand for better homes.



Art Museum, Cleveland, Ohio

These may be considered basic facts that are well to keep in mind as a help in finding remedies for various problems of production and distribution, not overlooking the fact

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that advertising is a most important factor in education and in distribution, and one that we can discuss to some extent as we proceed.

WHERE EAST MEETS WEST

HAD it not been for the early post roads, the canals that came later, and the great iron lines of communication that have so remarkably held together the vast territory that is the United States, it is likely that three great republics would have taken the place of one, dividing quite naturally at the Appalachian and Rocky Mountain Ranges.



Home of Mrs. George W. Parkhurst, Buffalo, New York

Notwithstanding commercial and social bonds, there has always existed an indefinite line of demarcation that grows less with age, but yet remains in fact and theory. It is a difference that marks the people of these sections in their manner of living, and in methods of business—not a radical difference; but one worth consideration.

Buffalo may be taken as a typical center where East meets West, and which may be said to be a sort of neutral point which is characteristic of both. Buffalo is not addicted to radical change or to Western booms. It is at once progressive on sane lines, and conservative on safe ones, which proves its allegiance to both influences. Its industries are so diversified that it feels adversity far less than neighboring cities dependent upon restricted industry.

It is one of the great railway centers, which accounts in a measure for its secure economic position. It is a city of homes, and relatively little poverty. Few cities have a residential artery such as Delaware Avenue, with miles of splendid homes of old and modern design undefiled by flat buildings or business corners, nor one beginning in the down town section having this distinction.



Old Colonial Doorway, a Buffalo Residence

Within a few years Delaware Avenue, like Fifth Avenue in New York; like Market Street in Philadelphia, or Michigan Boulevard in Chicago, will find exclusive retaildom slowly encroaching on its aristocratic isolation. Already this has begun in its extreme lower part, beginning with a great modern hotel, and extending onward for several squares, offering a challenge to staid old Main Street and its great retail stores that have long reigned as the center of business Buffalo.

BUFFALO—CONSISTENT BUT LAGGING

AMONG these older retail stores there is an atmosphere of staid solidity and lack of change that belongs to the effete East rather than to the more restless West. People shop more casually; with less hurry. One gets the impression that business has been going on steadily in about the same way for a great many years. There is some dinginess as to paint and varnish. Old buildings cannot be made to look like new.

Window displays are less smart; less studied. These store spaces are there. It is customary and advisable to use them, so merchandise is displayed. In a very few stores it is well displayed. In many, very poorly. I refer to stores in general, and furniture stores in particular. Rather good stocks are shown, and the pricing is moderate, for this is a city of good homes rather than the pronounced industrial type.

Department stores appear to carry their furniture as an accommodation rather than as a feature; with no

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obvious activity. The stocks are large, but somewhat mediocre in character, with emphasis given to rather uninteresting upholstered goods.

Average homes in Buffalo are of the decadent period in architecture when the jigsaw ran wild in exterior "decoration." Their interiors are still of the golden oak and grill-work period; which accounts for the rather stupid and dull exhibits to be seen in the stores that supply this slow-moving trade.

One must admire the finer homes of Buffalo. Spacious grounds, well shaded, are characteristic. Like all cities with a respectable past, it has a brave showing of the stately old mansions of English, French and Dutch Colonial influence. In passing, it may be recalled that the city was laid out by the Dutch at the beginning of the last century. It was first known as New Amsterdam, and later as Buffalo Creek.

There are many of the old brownstone expressions of wealth built after the Civil War; but in relief to this proof of past glory, there are new homes that denote the finest interpretations of modern architecture in the Georgian, French and Italian styles; the work of a small group of excellent Buffalo architects who are producing public works of note, as well as residential, and are concerning themselves with what goes inside their buildings, as well.

In the Delaware Avenue business section are to be found new stores that are more modern in appearance and methods. Most of these may be classed as specialty shops or stores, catering to discriminating buyers, and to some extent confronted with the problem of changing the buying



Arnold B. Watson Residence, Buffalo, New York

habits of generations of established customs.

The tendency of stores in such position is first toward quality, and in conveying this feeling to the public, the usual fault is to create a surrounding atmosphere of exclusiveness and "class" that reacts to disadvantage. This group of stores is interesting from a home furnishing viewpoint because of specialization. Interior decorators of this city get some consideration from the well-to-do; but here as elsewhere, "distant pastures seem greenest" and most desirable to a proportion of the wealthy. A coterie of able decorators are to be found here doing notable work. After all, Buffalo must be classified as one of the cities that has maintained a consistent race, but in lagging, has allowed rivals to pass and outstrip her; a



An Example of Modern Architecture in Buffalo—Frank L. Babst Residence

large city with country ways; somewhat sluggish and satisfied to plod leisurely along—a comfortable residential city.

YOUNGSTOWN—A BUSINESS WEATHER VANE OF STEEL

IT IS our intention to take cities that are representative of sections or industries; so by way of contrast with the Buffalo of today, not greatly perturbed by business depression because of its manifold interests, we may take Youngstown, one of the great steel and iron centers of northeastern Ohio; a city that stretches its five miles between high hills. Its growth has been of mushroom character, the population jumping to about 115,000 in 25 years. Only a small proportion are of the executive, professional or business classes that naturally build and furnish well. There are show places—a few such as are to be found wherever there is wealth; but necessarily the city is one where the homes are clearly marked as those of workers. In such a community, dependent upon one great industry, prosperity advances or recedes as a thermometer of activity in steel—or of its dullness. Normally, home furnishing flourishes in such a community through early marriages and family growth. On the other hand, there is little demand for luxurious or fine furniture, except as the desire is fostered by propaganda and good retail salesmanship. Installment terms are absolutely necessary under such conditions. There is no field for the exclusive or cash house, nor for

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the decorator, if any volume of business is to be attained. For this reason, every store of this kind expects to do, and *does* a deferred payment business. It happens that the prosperity thermometer is very low at this writing, due to the present low ebb in the steel industry.



West Federal Street, Youngstown, Ohio

Stores are stagnant in collections and selling under such conditions; but the fact remains that the period of high wages brought about a change in demand and supply as regards furniture and household luxuries. Ordinary workmen in mills and mines throughout the coal and steel sections, bought automobiles as well as furniture, believing that labor and aristocracy had reached a common level.

Gone are the automobiles from brief ownership. But furniture, rugs and phonographs remain. "Pulls" or repossession of furniture bought on the installment basis, have counted a very small percentage.

There is no inclination on the part of the better stores to take advantage of payment lapses. In some New England points protected by drastic statutes favoring the seller, there are many stores that make a practice of using the replevin on the slightest violation of payment contracts. In Ohio, Michigan and Illinois, the inclination is entirely toward leniency and extension to tide over unemployment or illness. Such policies are matters of necessity and good business if communities are to be built solidly on a permanent home basis, and in this respect, western stores are proceeding on a sounder policy than those in certain states where misfortune and business depression are wilfully taken advantage of by unscrupulous stores.



Looking South on Main Street, Akron, Ohio

Under such conditions of selling as exist in Youngstown, one is surprised, at least in a measure, to find leading stores such as those of Homer S. Williams, or the Cahn Co. offering furniture and accessories of the leading producers, and ranging well into relatively high prices. Such stores cater also to the comparatively small proportion of well-to-do cash buyers, which accounts for the extensive showing of high-grade merchandise to be found in stores catering mainly to such homes as naturally exist in an industrial community.

ANOTHER TYPE OF INDUSTRIAL CENTER

NOT many miles westward from Youngstown lies Akron, another thriving center that has taken the raw rubber of the tropics and refined it into millions of automobile tires and other rubber products which have brought wealth and prosperity to this inland city. One phenomenon that is common to all these marvels of the last quarter-century, is the manner in which their respective business districts have grown up into metropolitan bigness. Fine hotels have taken the place of the old American-plan hostelries, charging more for a single room than their predecessors apologetically charged for room and three meals per day.

New business blocks give an air of modernity that is often quite lacking in older and larger cities. In a city like Akron, where factories pay high prices for labor, and prosperity is consistent, there is the usual division of fine and ordinary homes, with stores that cater to cash and time trade, respectively.

The surprising fact remains that stocks are large and variegated, prices uniformly high, and it is the rule to find excellent design and far better quality displayed in both types of store.

In those that cater to popular trade, one finds much furniture in highly glossed finish, while the finer stores hold to the dull finishes.

Window trimming effort is unquestionably superior in western stores to those of the East in cities of similar kind. More thought is given

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to interior display and arrangement in general; while the same comparison holds good in the use and appreciation of advertising. The use and development of publicity for retailing is not difficult to place or trace. Advertising of all kinds, and especially the daily announcements of retail stores, reached high ideals in western cities long before its development was shown in the East. There were no traditions and ultra-conservatism to fetter originality and progress. The field was new and fallow, awaiting development which became rapid and profitable. Eastern cities sought this newly made talent, and so attracted much of it to older centers. Much of the credit for rapid growth must be given to the energetic business methods evolved in these inland cities in such vigorous fashion.



McKinley's Birthplace, Girard, Ohio

Of all important retail industries, the furniture business has been slowest to take advantage of advertising. Department stores have far surpassed exclusive stores in handling publicity of furniture, and in a general sense, still dominate.

In the lesser cities, it frequently happens that a department store commands the most desirable trade in home furnishings. Akron offers a good example in Yeager's, where nearly three floors are devoted to furniture, floor coverings and draperies. The floor devoted principally to living room pieces is arranged to give a most pleasing impression when the customer emerges from the elevator. At one side the floor is raised about three feet, like a stage or terrace upon which are arranged the finest odd pieces. The customer ascends a few steps to reach this part of the floor, which is actually the sub-department of interior decoration. It offers an attraction that may be cited as a good example to follow. And many stores have natural advantages of building arrangement all ready to be capitalized.



F. A. Seiberling Residence and Gardens at Akron

IMPORTANCE OF FIRST IMPRESSIONS

THE writer noted an exclusive store in Columbus where an excellent showing of furniture on the street floor was found in jumbled fashion, flanked by a battery of kitchen cabinets and on one side of all this good living room furniture, and partly hiding the elevator entrance was a large kitchen range. At the rear, prominently in view of those entering the store was a splendid platform raised about four feet above the main floor level, and reached by a broad stairway. Here was a large stage all ready for the scenery; but instead a few fibre chairs were scattered about in the space of a large living room, while beyond and at one side were private offices and accounting rooms. Here was an opportunity with no advantage taken of it, and worse, the arrangement and grouping was very bad. First impressions count very heavily in a furniture store.

On an upper floor one found a group of furnished rooms, such as are now commonly seen in good stores; but it is strange that dealers do not more readily realize what tremendous value lies in first impressions—and most important—that the very commodities that they handle indifferently are works of art that a customer buys to use in artistic and individual home grouping.

In the case of this store, the writer took the liberty of expressing surprise at this negligence, and suggesting the vast possibilities latent in the ground floor artistically arranged. So the kitchen cabinets and range are now relegated to their proper place, while the office is hidden by a stage setting of fine pieces arranged to charm the eye of the housewife who enters the door. One may find a moral in this statement of fact in the sense that no store may afford to be so concerned with its everyday business that it can overlook the examples offered

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in the trade publications, or a study of what other stores are doing to improve their methods.

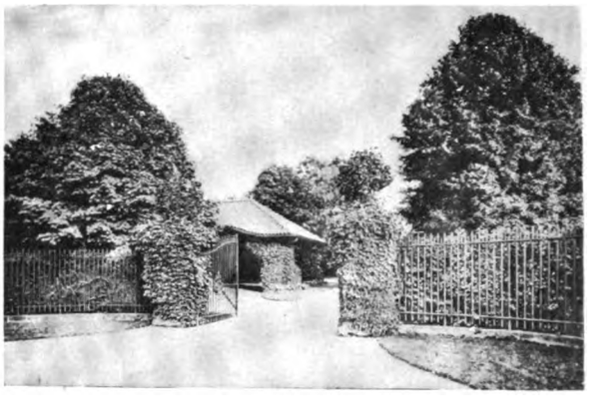
A BUSY CAPITOL CITY

IN MOST states, the capitol city is a community differing vastly in atmosphere and habits from common, everyday centers. Usually one expects to find a university or college, with historical museums, libraries and a general atmosphere of erudition and law making. Usually you find all of these things radiating from the statehouse, with its customary dome. Columbus is no exception to this rule, except that it has grown to be a city of nearly a quarter-million people who live quite well in good houses ranging from the most modern master-pieces of architecture, through the numerous old-fashioned mansions of stone and brick down to the humble wooden cottages of the workmen. About 91 per cent of Columbus people are American born; which is quite a distinction in itself, and of this percentage a very large proportion are Americans of many generations.

Now, if you will study your map, it will be seen that Columbus, while not a great journey from Cleveland and Lake Erie, is only a short distance above a line coming straight west from the Virginias, and is only "a step" from Kentucky. Therefore you may detect the more musical intonation of the south in speech. Indeed, the early settlers in Southern Ohio, as in Kentucky, were mostly Virginians and Pennsylvanians who fared forth in canoes and flat-boats that floated down the Ohio river and through its tributaries to locate in this land that had once been the home of the Mound-builders. Thus it happens that in Columbus and nearby towns and farms, there is much old wealth of the land, and many old homes staunchly and attractively built. Circleville, Chillicothe, London, Mt. Vernon, and other small towns in this vicinity, are composed largely of old families with traditions and backgrounds—people who retain reserve, and do not quickly accept the stranger into social life, a perfectly natural status.



New Governor's Mansion, Columbus, Ohio



Entrance to Rockefeller Residence, Cleveland

Yet these towns progress, and the automobile and interurban have built up the farm districts with beautiful country homes—not here alone, but wherever city people of means and inclination have found a fair and smiling country side to welcome such dwelling places. In the old farm houses there is no art, and little comfort. Big farms and silos indicate prosperity of substantial kind; but utility dominates the western farm. Only in recent years, with electricity becoming available, has the farm house changed to eagerly accept the devices for labor-saving in the kitchen. The time has not come for better surroundings in the living and sleeping rooms. Yet this time is not far off; and the country estates and more modest farm homes of city folk are demonstrating to the farmer that pleasant home conditions are desirable and profitable.

Columbus, the city, is materially pleasing to the eye. Its quaint old stores and buildings that once housed family existence as well as business, are now modernized with glass fronts, while the old upstairs flats have become offices. More than this, there are big structures of steel, terra cotta, and brick, so vigorously prominent that careless observation sees only the modern note. Great department stores with display windows broad and high, command admiration as they do business. More often the furniture store, as such, finds haven in the old stores of brick construction and low rentals; and not always located to advantage. These western cities, or most of them, have now passed the century mark in age; and few of them are without traditions and landmarks of historical interest. Quaint old brick buildings in deserted streets or alleys, buildings fairly emanating romantic interest, are likely to be emporiums of real *junk*, ex-livery stables, present repair shops, and the like.

If a tourist asks to see the old residences of early days, there are none who know. If these places were in New England, New York or Vir-

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Residence Section, Cleveland, Ohio

ginia, they would be owned and preserved by antiquarium societies, fitted up with old furniture and documents, or as tea rooms, and admissions charged to crowds of eager and curious tourists.

The average mid-western city, with a background of only a single century, is contemptuous of the weak past, and lives only today, and for tomorrow. The old building, no matter who built or occupied it, largely means a place that should be torn down to make room for a new one. Herein lies a marked difference in the sentiment of communities in the old East and the new West. There are historical and similar societies that preserve records of the past; yet in most instances photographic records will have to satisfy the curiosity of generations to come; because the old is destroyed to make way for the new. Sentiment is seldom allowed to impede progress.

TYPICAL OF CENTRAL STATES

OHIO may be classed as a type of the Central states, combining all essential characteristics. It is both agricultural and industrial in its composition. Residentially it represents the gamut of homes, ranging from that of the wealthiest American to the shack of a newly imported steel mill laborer.

Columbus has a furniture store of exceptional character, that of McAllister, Mohler Co., in business nearly 80 years; and still the foremost store of its kind. One of the present owners in relating one of the selling incidents of recent years, told of an elderly man who came into the store one day with his wife. Both were dressed in clothes that had been fresh and new many years before. They wanted bed room furniture. The salesman suspected that they were going to turn the old homestead into a boarding or rooming house; so, in hope that they might want something of good quality, he began with a suite selling at about $400, with some misgivings that he would have to show something cheaper. "No — we want something better than this," they explained. At last one was reached that was priced at $1,500. The old gentleman was interested. Turning to his wife, he said —"Now mother, don't you think this is really good enough for that back room?" We can get better things for the front rooms." Imagine the salesman's state of mind at this juncture. It de-



Euclid Avenue looking East, Cleveland

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veloped that the old gentleman was a bank president in one of the nearby towns, and that he dressed in keeping with the custom of the farmers who patronized his bank. Such incidents give interest to the average retail business, and point the moral that appearances are often deceptive.

Youngstown, Dayton and Columbus are typical of a score of Ohio cities, and with Cleveland, they epitomize the entire state. The store of village and small town is principally an affair of repair and replacement of utilities, serving some part of the needs of local residents and neighboring farm houses. Therefore, it is not now of importance in the better homes movement; nor will it be until the need of better things has been felt in the old farm shelters, and demand compels supply. It is such stores indeed, that bear the burden of mail order competition in the sale of inferior goods.



Michigan Avenue, Detroit, Michigan

CLEVELAND AN EXAMPLE OF COOPERATION

NOT long after the Revolutionary War, began the settlement of Cleveland, for here were the so-called "firelands" of the Western Reserve, owned by Connecticut, and ceded to the Company organized by Captain Moses Cleveland, who founded the present city of Cleveland, now the fifth American metropolis. These early developments placed Cleveland in a strategic position. Its location as a great cross-roads on the line of travel East and West; opening of the Ohio Canal, bringing Ohio products from the South, and Iron products from the Lake Superior region, that were transhipped to Pittsburg and other inland points, all contributed to Cleveland's growth.

The community has been careful of its heritage and increased its talents. In many respects it has found new methods of doing things better for public good. Many students of home economics consider that Cleveland home furnishing stores have accomplished more in cooperative enterprise and advancement than those in any other city. Here the Better Homes Movement has early been crystallized into a tangible and measurable thing. Here was held the first of the Better Homes Institutes, fostered by the Chicago Art Institute, and tried out in Cleveland on a broad scale by the Plain Dealer.


Wayne County Building, Detroit, Michigan

PROGRAM EXTENSIVE AND INTENSIVE

HERE one may go to the Cleveland Museum of Art, and find an audience of about the same size and character as one finds at a good theater, and reminding one of a playhouse, except the stage is set with furniture, rugs, potteries and accessories, of a tastefully furnished home of refinement; as it might be set for a fine play. The cast comprises the grouped pieces, each with a place and reason, with Henry Turner Bailey, dean, formerly of Boston, who explains form and color used in the settings; why other articles could not be used in the grouping without disturbance of the picture; and with chalk and blackboard shows how the finest expressions of art merely follow the consistent forms and colors of nature.

The audience acts as it does at a good drama. It pays the compliment of close attention; it laughs heartily at humor or incongruity, and applauds the obvious points that it has always known and seldom applied. Thousands of Cleveland homes are better for the simple lessons of beauty and harmony so vividly illustrated, just as tens of thousands of homes would be improved if such lectures were given regularly wherever capable men or women could give them in like manner.

Here in Cleveland are men who have given up time and money to advance the cause of concerted movement in national and state organization—men like John L. Young and M. H. Hubbard, who find it possible to help work out national

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Hotel Pantlind, Grand Rapids, Michigan

problems as well as to conduct their own successful retail establishments.

Here is a newspaper that finds it expedient to devote the entire time of one capable man to the interests of the furniture stores that work together along the same constructive lines. It has been said by outside authorities that the stores and the advertising of Cleveland home furnishers are the best in the United States. So far as advertising is concerned, there is a certain uniform excellence, rather than individual brilliancy of execution. In the writer's opinion, the work of certain stores in other cities offer individual excellence that is often more brilliant and original in conception; but it may be conceded that Cleveland is consistent, and sets a good example of fine averages in the use of educative publicity. This type of advertising offers a marked contrast to the average kind that merely describes and quotes prices. To a marked extent, this general excellence may be attributed to actual cooperation of newspapers, in the assignment of an expert to help work out the problems of individual stores.

What results may be ascribed to this propaganda? One is that the Public Library reports a marked increase in books relating to home making and furnishing. Another is the voluntary censorship exercised by these stores in guarding against misstatements that might jeopardize public confidence. These men, rivals in business, get together and discuss matters of common interest, amicably and constructively. They accomplish things. From the consumer's standpoint, better stores always sell better merchandise at fairer prices and terms.

DOWN EUCLID AVENUE

CLEVELAND is a modern city with wide business streets and modern stores. Euclid Avenue designates it as Delaware Avenue does Buffalo, or as Woodward Avenue suggests Detroit. Once a thoroughfare of aristocratic lineage and magnificent homes, Euclid Avenue now presents the story of business incursion. For a distance of four or five miles there are the busy down-town blocks merging into shops and stores of all kinds. Here and there the Avenue is flanked with factories, and at intervals come the built-up cross sections of congested business. On the side of the street are row after row of small stores facing the rear guard of retreating mansions, set 150 feet back from the parkway amid spacious lawns, sometimes guarded by iron dogs that remain faithful to past glory, or metal deer that progress has failed to exterminate. Only a few of the old residents remain. The others, with the new folk of discrimination, have followed the universal custom of successful city people, and built their homes in the distant hills, or about the parks, leaving the old homes for institutions, boarding houses or business uses.

Coming from the south, one finds the multitudinous mill workers living according to their means and vocations, high above the river valleys where the factories lie, and holding clannishly together according to their European sources, until succeeding generations eventually dissolve



Grand Rapids Savings Bank Building

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into the mass that we term American citizens.

There are very many cities that may find inspiration in the concerted work that Cleveland has done and is doing, and especially many home furnishing stores may find better methods of adopting those practiced in this city.

Other cities are in fact, following this example, and in some cases have carried the work further. Columbus, through the initiative of the Dispatch, has not only compassed a special educative week; but interested the Columbus clergy to such effect that some fifty sermons were preached from as many pulpits, March 12th, on the many phases of the Better Homes Movement.

Cleveland is generously provided with fine stores where the art of presenting home merchandise is well understood and carried out effectively. Foremost of these in point of material appearance and achievement is that of Sterling & Welch. This is unquestionably one of the most attractive stores in America devoted exclusively to home furnishings. It has a background of age and sound policies behind it, and enjoys a broad public confidence. As an individual store it has only Paine's of Boston as a comparison.

It is somewhat surprising to find that a store of such prominence does not participate voluntarily in the concerted work of local stores, nor in the associations for promotive work. This inclination to stand aloof is noted in certain types of stores in many large cities; usually among the very low grade stores, because of ignorance, or the finest ones through a desire to be considered exclusive. Logically it would be the province of great stores to become leaders in any great educative movement, rather than to be followers of one that is greater than any store or group of stores.

It takes vision, confidence and understanding to work out ideals of broad conception such as have been successfully done in Cleveland.

DETROIT UNDER THE SPOTLIGHT

DIVERSIFIED industries stabilize any community; but highly specialized industries stimulate to rapid growth. Detroit is an example of this rule; a big overgrown country town suddenly become a metropolis. It would be wholly unfair to say that Detroit is not a city of homes, for it has a very large number of substantial residential districts that suggest comfort rather than show. It is a city of the future, offering an inviting field for sources of supply. For a long time it has been a most active point in home growth and a large number of furniture stores point to the truth of this statement. Local newspapers carry large aggregate space; but it is apparent from the character of such advertising that the city is a buyer on price, and not on quality.



Nearly all of this advertising is of the bold merchandising kind that shows many illustrations, descriptions and prices. Sales are apt to be frequent and sensational, as if Detroit's people could not appreciate any effort to educate or inform, but would respond only to the appeal of price. Even the leading stores must necessarily follow this habit because it is one peculiar to the locality. Nevertheless, Detroit has some very excellent stores handling very good merchandise, such stores as J. L. Hudson Co., Newcomb-Endicott, Detroit Furniture Shop, Pringle's, and the Owen Furn. Co.

Detroit is an installment town, from a furniture standpoint. It is an old town with old buildings, alternating with modern structures in its downtown streets. Hudson's is a type of the thoroughly modern department store, with a most excellent furniture department.

It may be interesting to readers to learn that this very well known store has recently announced conversion to the deferred payment plan in selling furniture, a system adopted being that of a down payment of 20 per cent based on the cash selling price; with the remainder at a 5 per cent carrying charge for time. Stores such as Owen's and Pringle's may be cited as excellent types of the high-grade installment house.

There is relatively little difference between the good cash store and the high-grade installment house in matters of merchandise. The first is transacted on a basis of cash at purchase or upon charge accounts which may run ordinarily from 30 to 60 days. The installment house, of course, is protected by statutes which differ in various states. Those in force in the state of Michigan and the methods adopted by the various local as well as the state associations, utilize the "lease" form of security. While Ohio, Illinois and many other states, use the chattel mortgage form, provided by statute. It would seem that the lease form has many superficial advantages over that of the chattel mortgage; but in effect, both are the same, title passing only when payment has been completed. After-the-war business adjustment has prompted many cash retailers to adopt credit policies to meet changed conditions.

(Concluded on Page 28 of the Advertising Section)

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FOR THE DRAPERY DEPARTMENT

Alexander King, Jr., Drapery Editor

SUMMER SUGGESTIONS

SUMMER curtains are sufficiently important items to justify the drapery department in making well laid plans for a season second only in importance to the autumn one. If a few of the suggestions offered are followed out, a most worthwhile result can be expected.

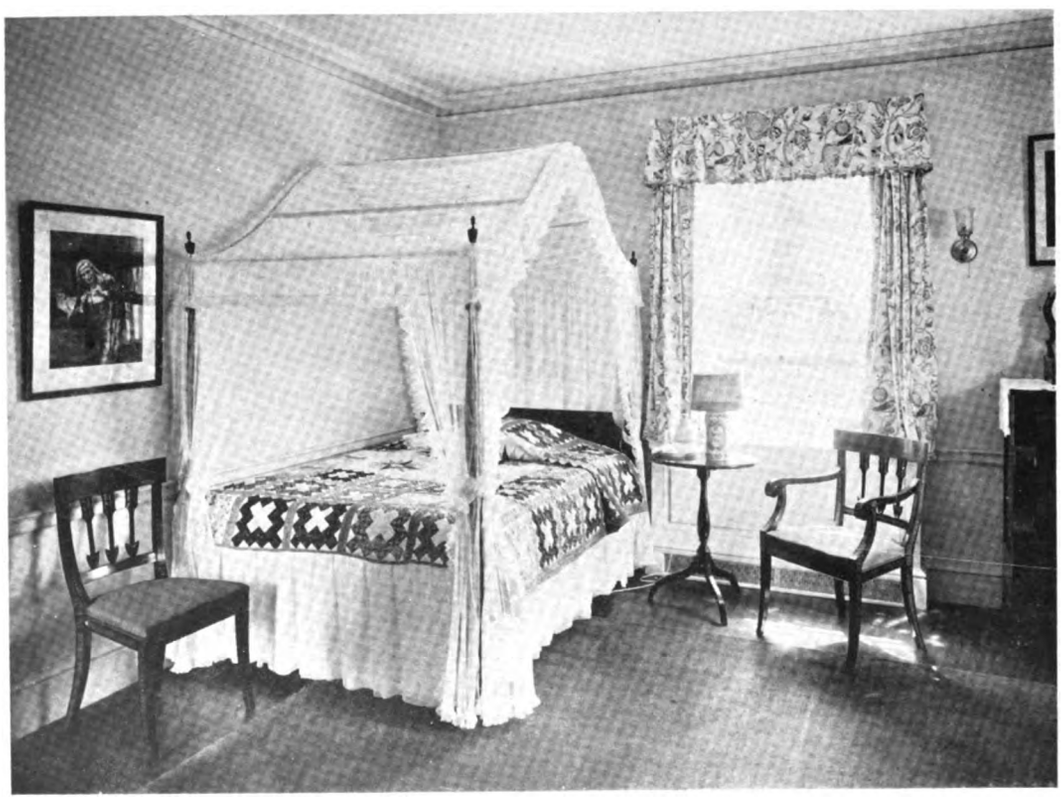
Plan to have a large showing of fresh new flowered and figured materials at popular prices on display in the drapery department and in shop windows, and well advertised as suggestions for summer curtains and slip covers. Also send out notices or invitations to customers of a spring exhibition of cretonnes and chintzes, incorporating in the wording an inviting suggestion of how these lovely new stuffs may be used. In displaying these materials, it is an excellent plan to show lengths of sheer white stuff with them, organdy, fine scrim, net and dotted swiss, with the thought in mind of just how they may be worked up into cool looking summery draperies.

Often in answering customers' inquiries, a large order is obtained by suggesting suitable cretonne or chintz for summer covers (usually called curtain bags) to slip right over the heavier winter curtains, left in place. This will make the taking down and storing of heavy curtains unnecessary, and at the same time give rooms an attractive cool appearance in warm weather. The best suggestion for this purpose is the use of two materials, a plain stuff or stripe for curtains and a figured one for furniture slip covers, or a similar combination with the arrangement of figured and plain materials reversed. This is a practical suggestion that will pay real dividends to any drapery department that uses it cleverly.

ADVISORY SERVICE

The best laid plans are required to meet Summer Drapery Demands. Here your customers' call for simplicity is not too easily answered. Summer draperies have a distinction all their own, if correctly chosen and designed. If unwisely, they are quick to show themselves misfit.

As Drapery Editor, Mr. King combines the theory of summer curtaining with many practical suggestions of new stuffs on the market. He will gladly advise with any Retailer, free of charge, regarding Drapery Designs, Selections of Materials, Cutting, Trimming and Workmanship.



1. Simple Bed Room Curtains of English Cretonne. Attention is called to the Frilled Net Bed Draperies

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2. Unlined Glazed Chintz Curtains for Window and Door in Guest Room

FOR COUNTRY AND SEASIDE

FOR country house work, it is not usually necessary to have such careful arrangements to insure privacy, and a good general suggestion is to use plain white organdy, fine scrim or dotted swiss uniformly throughout the house for glass curtains, and unlined curtains of glazed chintz figured, plain or in combination, for side curtains. Glazed chintz shades are now quite generally popular, and are excellent for summer shades when made from black or dark green ground chintzes. Since the yardage required is small and their decorative value great, these shades do wonders when economy is necessary, as in the case of small country clubs, tea houses, and the suburban villa type of private house. Unglazed materials may be used as well as the glazed ones, but are not quite so easily rolled up, and hence not so popular.

Seaside cottages and bungalows are the true environment for the "modern" designs in cretonnes, by which is meant the Poiret patterns and batik effects in strong crude colors, without any toning or apparent attempt at harmony. In the strong light at the seaside, and in connection with the usually informal architectural types of houses found there, these materials are genuinely effective. They have been called by one of the importers of this line the "jazz of decoration." These materials are naturally quite popular for road houses and many of the gayer summer resort hotels.

The various plain fabrics suitable for summer curtains are not to be forgotten, for many people do not care for patterned fabrics. The market offers a wide selection of plain colored linens, mercerized and sunfast cottons in various weights, and some beautiful striped summer materials. Since all of these are popular priced stock, it is possible to offer a large variety. The best selling argument for drapery goods is always how to make them up and with the more moderate priced goods this is especially true.



3. Low Ceiled Country House Bed Room with Single Set of Sunfast Curtains

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THREE SIMPLE BED ROOMS

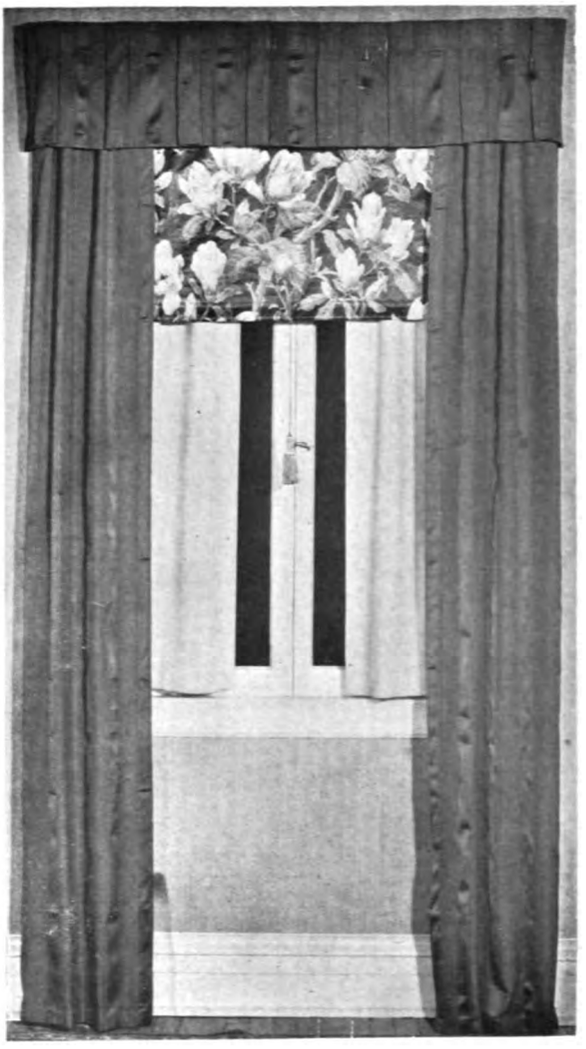
THREE simple country house bed rooms are shown in the accompanying illustrations to give an idea of just how these fabrics work up in actual use. The first shows tied back white organdy glass curtains, combined with a very simply made light ground chintz in English pattern. A straight, slightly frilled valance with curtains cut at the sill, reduces the whole effect to the last degree of simplicity. The very light and attractive draping of the four-poster bed is excellent.

The bed room illustrated in Figure 2, has glazed chintz curtains of an allover flowered design and gives an excellent rendering of this often mismanaged material. The shallow valances are cluster-plaited to give a little fullness, and the curtains tied back with a straight loop of the same material. Since both door and window occur on the same wall they are treated alike, but perhaps would look better if the curtains hung clear to the floor.

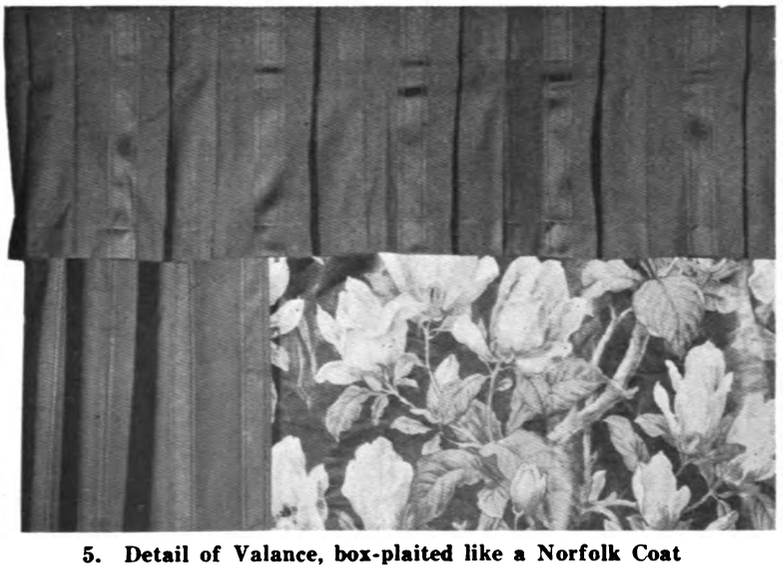
A single set of curtains of plain sunfast are used in the third bed room. Both shallow valances and sill length draw curtains are finished with an inch-wide braid of the same material in a lighter contrasting color. A chintz combining all the colors in the room, on a cream colored ground, is used for the furniture. When low ceilings and dormer windows occur, it is always best to keep the curtains very simple, thus avoiding conflicting lines.

CURTAINS FOR A MAN'S BED ROOM

BACHELORS receive scant attention in the matter of curtains for their bed rooms—usually being entirely disinterested themselves, or openly opposed to all curtains as being non-essential feminine fripperies.



4. For a Man's Room—Old-crimson striped Sunfast Over-draperies, Mohair Casement Cloth, and Glazed Chintz Shade



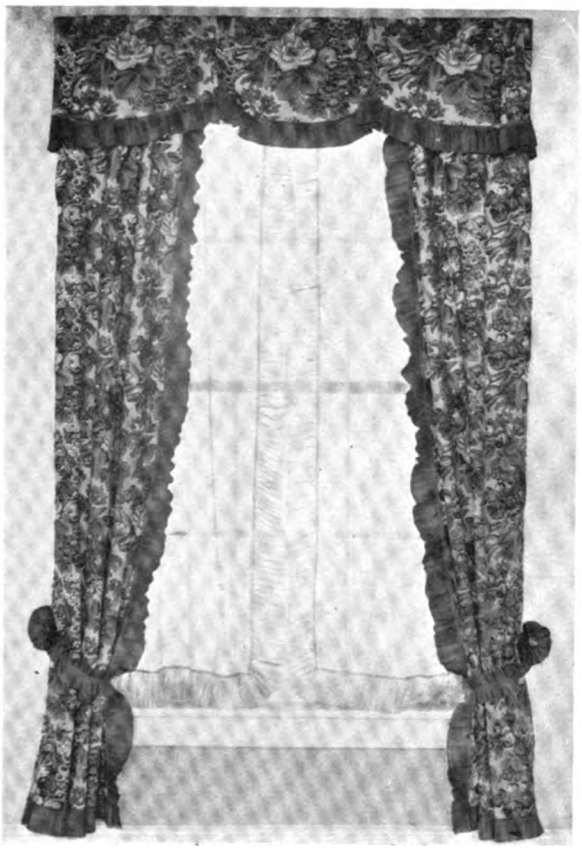
5. Detail of Valance, box-plaited like a Norfolk Coat

The curtain suggestion photographed herewith is planned especially to disprove this theory. They are made with the utmost simplicity, of practical, strong materials. To avoid the slightest feminine touch the fullness is got by box plaiting, similar to the back of a Norfolk jacket.

Against the glass, oyster white mohair casement cloth is used, made with simple two-inch hems, and full enough to draw all the way across the glass, finishing at the sill.

Next to these on the room side is a glazed chintz roller shade. A black ground chintz with bold naturalistic design of tree tulips

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6. Grandmother's Bed Room—Yellow ground Chintz with old-fashioned Flowers, ruffled with accordion plaited Sateen in Green. Yellow Organdy Glass Curtains, self ruffled

was selected for this, the only patterned material in the treatment.

Inside curtains to the floor are of self striped sunfast repp in an unusual tone of old crimson, almost purple in effect. These and the shallow straight untrimmed valance at the top are box plaited to the required fullness and hung in straight, rather stiff lines. Thus a dignified, practical and attractive window can be made, entirely in keeping with the conventional furnishings and fittings of a man's bed room. No unnecessary drapery is in the way, while privacy, proper adjustment of light and adequate ventilation are provided for.

REMINISCENT OF GRANDMOTHER'S TIME

AQUAINTLY patterned chintz with cabbage roses, Dutch tulips and foliage, reproduced from a bit of old material found in a forgotten corner of the attic, is the basis of these befrilled and feminine curtains, in sharp contrast to the preceding ones. Against the glass soft yellow organdy, with a well sized finish, makes straight hanging sash curtains, the edges outlined with an accordion plaited frill of the same material, three inches wide.

Above, a valance with bottom edge in three shallow scallops to outline the pattern of the chintz, is shirred three inches down from the top at intervals, and trimmed with another accordion plaited ruffle approximately the same width as on the organdy ones.

The curtains have front and bottom edges finished with the same sort of ruffles, while tie-back loops are made by stitching this ruffling through the middle and finishing with a rosette. Yellow organdy, yellow, rose and green chintz, and green sateen of a fine imported quality are the materials used here, but this same unusual chintz can be had in a number of other colorings, and ruffles and organdy found to produce the desired contrasts.

CURTAINS FOR COLONIAL DINING ROOM

THE popular Colonial country house is not difficult to curtain, but careful selection of materials and accurate cutting here as elsewhere, is well repaid effort.

The dining room illustrated in Figure 10, shows beautifully made cretonne curtains and valances



7. Detail of Valance, shirred Three Inches down from Top at Intervals

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exactly in scale with the room in which they hang. Particular attention is called to the straight valances, exactly spacing the design of the material and thereby gaining all the value of the pattern. The curtains drawn well back on the sides do not interfere with light or air, but add very much to the effect of the room.



8. New Cretonne designed in the Modern Manner

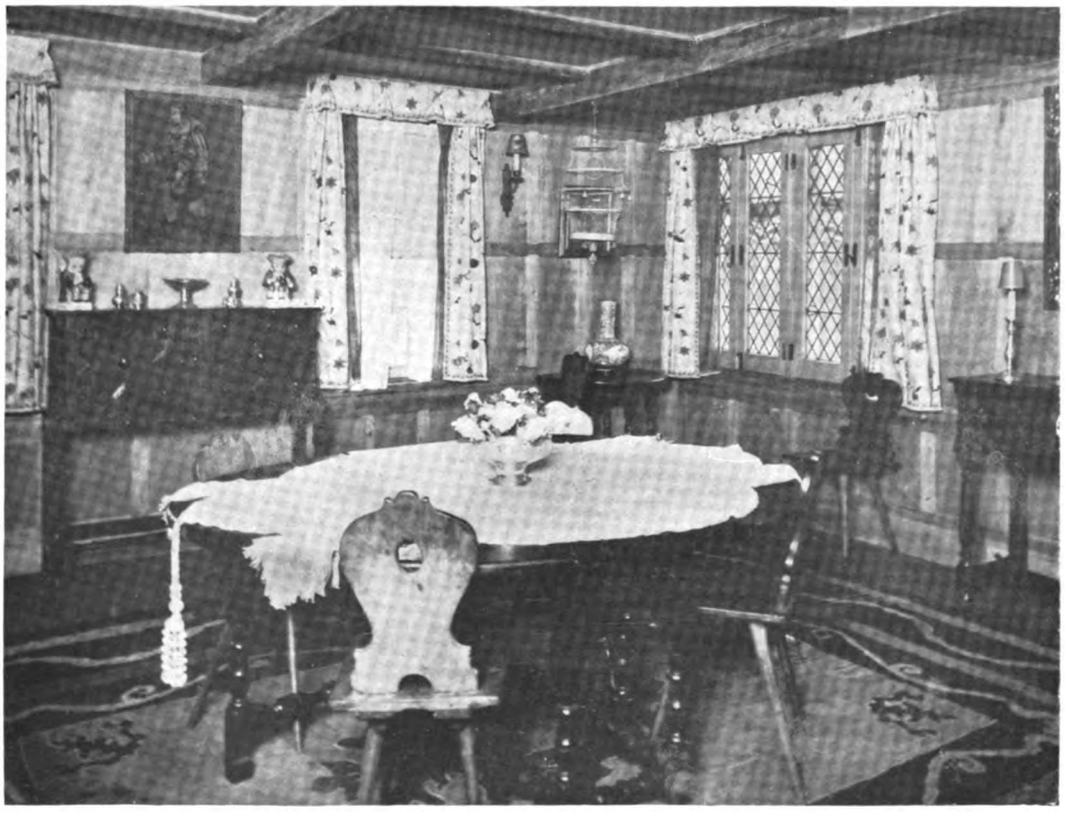
CURTAINS WITH OAK PANELLING

FOR those who revel in oak panelling and rough plaster, with the furnishings of the cruder types suitable for such a background, it is often a difficult matter to find suitable curtain stuffs.

In the panelled dining room illustrated in Figure 9, this condition has been adequately met by using an excellent copy of old crewel work embroidery on a linen ground. This material is now quite well known, and while more expensive than the printed reproductions of crewel work, it is at the same time far more effective. Offered in both hand-made and machine-made grades, it is an ideal fabric for curtaining rooms of the type illustrated, and in making up the curtains simple outlines and simple trimming get the best results.

NEW MATERIALS

A NEW cretonne, brought out by one of the large domestic manufacturers, is illustrated herewith. Designed in the modern manner so popular this season, it has been developed in a large number of color combinations, and is an interesting contribution to the season's offerings. A great many drapery patterns are introduced each year but few modern patterns seem to survive more than two or three seasons.



9. Reproduction Crewel Embroidery used for Curtains in Crudely Panelled Oak Room

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SQUARE OPENINGS

MANY houses still have those unpleasant openings known as "arches for portières" which are not arched at all, and their outline, actually square, presents an awkward problem for good curtaining. Where possible, glass doors with small panes, are the best solution for these openings, hung with light casement curtains on rod top and bottom, but this method is not always feasible. When portières are to be used, an interesting valance will help the outline of such an opening materially, and two designs are offered as a solution of this rarely successful adaptation of curtains to this type of opening.

The design shown in Figure 11, has a valance of black ground cretonne with a bold modern design of large baskets of flowers in tones of yellow and apricot. The edge of this valance is scalloped to conform to the outlines of the pattern and finished with fringe in the predominating yellow of the pattern. Further accents are given by tassels in the straight spaces between scallops. The portières themselves are of awning striped material in yellow with cluster stripes in dark heliotrope color.

SATEEN

FOR many years sateen has been a standard lining fabric for curtains, and as such is too well known to need description. But there has been a distinct prejudice against it as a decorative fabric in itself. This condition has been overcome, however, and sateen is now a proved favorite with many decorators who have enough imagination to visualize its possibilities.

As a plain material to be used in combination with cretonne or chintz, it is excellent. To be had in a wide range of desirable colorings, inexpensive and practical, it has proved its value in a number of circumstances. Recently an imported quality has been put on the market which is softer in finish than the domestic grade and hence more easily developed into graceful draperies. This material is illustrated in this issue used as accordion plaited ruffles on chintz curtains, and in addition to this would make excellent curtains for summer use, if properly made and trimmed. While in no sense a guaranteed sunfast material, it will stand a fair degree of exposure without fading, and since it is so much cheaper to renew than the various guaranteed fabrics, could be replaced each year at a very slight expense compared to its decorative value.

Cream and ecru shades make excellent casement curtains, and due to the range of colors, sateens are well adapted to slip covers for summer use, the seams to be piped with edging of the same



10. Colonial Dining Room with exceptionally well planned Chintz Curtains and Valances

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sateen in a contrasting color. For this purpose it is far better than plain glazed chintz, for the last named material wrinkles so easily that slip covers made of it cannot even be delivered looking fresh and crisp.

As a substitute for taffeta where this material has proved too expensive, it can usually be had in a shade near enough to the original color suggested to replace it without altering the color scheme, and for those who are unfamiliar with its possibilities, it will prove a pleasant surprise.



11. Curtain Design for Square Opening; combining a Modern Cretonne Valance with Hangings of Awning Stripe

Recently the writer saw a set of sateen curtains made according to one of the designs illustrated in this Drapery Service some months ago. They had been developed in a clear yellow color and lined for protection with a dark green towards the glass. The edges of both valance and curtains were finished with a flat binding of apple green ribbon. These curtains used in an apartment having painted grey walls and woodwork, and in combination with dark green and gold Directoire furniture, became extremely effective and at the same time inexpensive decoration.



12. Closeup, showing how Cut of Valance conforms to Cretonne Design

Naturally it is not a material to suggest where a silk faille or taffeta would be accepted without the price becoming a stumbling block, but as a cheaper substitute for these higher priced materials, it may save an estimate from total rejection.

In drapery goods the range of quality and price is so wide that there is hardly a problem in draping that can be presented to the expert drapery man who knows the market as well as the technique of the workroom, that cannot be attractively solved within the customer's appropriation. In general, skill in drapery technique can never be surpassed by mere money expenditure. On the contrary, one often sees the smartest of draperies made up in most inexpensive materials cleverly put together.

Note: For materials shown in curtain settings, acknowledgment is hereby made of the courtesy of Erskine-Danforth Corp.; Graffin & Dolson; Lesher Whitman & Company; Marshall Field & Co.; Witcombe, McGeachin & Co.

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THE AUTUMN SALON IN PARIS

Showing a New Style That Attempts to Blend Economy with Novelty

By WM. LAUREL HARRIS

BIEDERMEIER WALKS AGAIN

THAT part of the 1921 Autumn Salon in Paris set apart for decorators, was interesting as an illustration of the latest French ideas in home making. It was doubly interesting as a record of economic and social changes that are taking place in Europe. The blind impulses and ambitions of Europe reflect, in exaggerated form, the same conditions under which we are working. The whole world has had a malignant fever and Europe has suffered much more severely than we.

One of the chief needs of the present is rigid but sensible economy. In this respect, the present resembles the period immediately succeeding the Napoleonic wars when the Biedermeier style of furniture had vogue. Many people are curious to know what the Biedermeier style is. They do not know that the style represents the world effort at economy during the early part of the nineteenth century. The inconsistent element of the movement was an ambition to live as splendidly as during the Napoleonic period. Accordingly, the Empire styles of furniture were reproduced cheaply, often unintelligently, and embellished with color to give a sense of brilliancy and warmth.

The term Biedermeier has been freely translated as the "Humble Jim" fashion in furniture, which is to say, a style which might be accepted by a nation after severe chastisement when every one was in the attitude of mind suggested by the name "Humble Jim." This early nineteenth century spirit appears again in the 1921 Salon d'Autumn in Paris.

THAT FLAIR FOR FAME

ANOTHER characteristic notable everywhere today is a craving for publicity and fame. The whole world is ambitious to be seen and heard, and does not always differentiate between fame and notoriety. Indeed, notoriety has a market value today, as it helps people to make money by selling their talents or material wares.

Figure 1, a large buffet from the shops of P. Huillard, is essentially a creation of economy. The summary decoration on the side panels and the patterns painted on the front uprights, show designs and methods strongly reminiscent of the Biedermeier style. In fact, the whole construction of this piece is based on economy of labor. Difficult mouldings and ordinary cornices, which would require days of skilful manual labor for their proper execution, are entirely eliminated in this buffet.

In Figure 2, similar efforts at economy are apparent; the usual cornices and mouldings are omitted. The chiffonier at the center of the picture has no legs or feet, making cleaning under the piece practically impossible.

This must be rated as questionable economy, as dust is bound to collect and make a bad line on both floor and upright woodwork of the piece. To be sure, in Gothic days a great deal of the wall furniture came down solidly to the ground, but such pieces had projecting boards on the bottom to hold the main body of the piece above the floor. Another omission of construction noted in this piece of furniture, is in the door which swings directly under the marble slab running across the top, eliminating the usual door frame. The decorative panel in the center is reminiscent of the Biedermeier style. As for the general decorative set-up of the whole room, the decorations on the walls are more theatrical than livable.



1. Grand Buffet by P. Huillard, considered a Masterpiece at the Autumn Salon in Paris

Almost everything that artists and decorators create today and show in public exhibitions is designed more to attract attention, to be talked about and written about, than to

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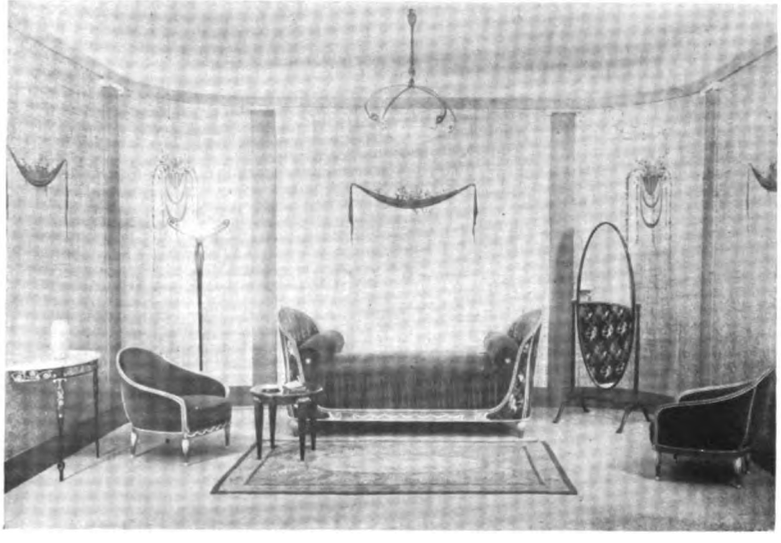


2. Bed Chamber, exhibited by H. Léridon

be lived with. According to present belief, it is much better to make a showing that challenges attention than to create what is simple, livable and thoroughly satisfactory for the average householder. From this standpoint the room and furniture by H. Léridon shown in Figure 2, must be called eminently successful. Even the mirror shows the prevalent desire for show tempered by economy, in that the artist has used small pieces of mirror glass instead of one large panel, as is usually required in modern work.

TRAILING THE GORGEOUS PERIODS

FIGURE 3 shows a more gracious piece of interior decoration than almost any of the other exhibits in the Salon d'Autumn. This successful decorative arrangement by the Brothers Gallot suggests reminiscences from the days of Louis XV, especially the large *bergère* chairs, although extreme economy of hand labor is everywhere apparent. The lighting fixtures in particular are of the most summary character and can hardly be said to represent superior skill in iron working. The wall decorations suggest the hurried and not altogether satisfactory treatment of the Biedermeier style. This interior may well be termed an excellent illustration of how "Humble Jim" in France tries to live up to the fashionable and glorious periods that are gone forever.



3. Drawing Room Ensemble, blending Louis XV Traditions with L'Art Nouveau, by The Brothers Gallot

By contrast, Figure 4 illustrates an ornamental color treatment which gives a note of gaiety to furniture and interior decorations which would otherwise be extremely plain and bare. But in Figure 3 the artists have endeavored to preserve the ancient traditions of French furniture making, emphasizing gracious and flowing lines, although evidently hampered by the need to save.

STRICTLY MODERN

IN THE interior by Damon & Berteaux, Figure 4, ancient idealism is thrown aside and in its place is the simplest of plain box construction, based for the most part on absolutely straight lines. This room is made effective almost entirely by its clever yellow and blue color scheme.

The dining room shown in Figure 6, designed and executed by Francis Jourdain, is a still more emphatic utilization of simple methods in construction, and of the frankest and boldest treatment in color patterns. Economy is the keynote; economy as far as materials are concerned, and also in design and the utilization of the handicrafter's skill. Without the bold utilization of color, the furniture at the side walls would seem little better than painted packing boxes, being devoid of either architectural design or of ornamental treatment. The furniture is painted red and contrasts strongly with the grey of the background.

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The frieze, the curtains and even the rugs on the floor, as well as the tablecloth, all emphasize the use of plain straight lines, responding directly to the cry for increased economy in house furnishings made necessary by a disastrous war.

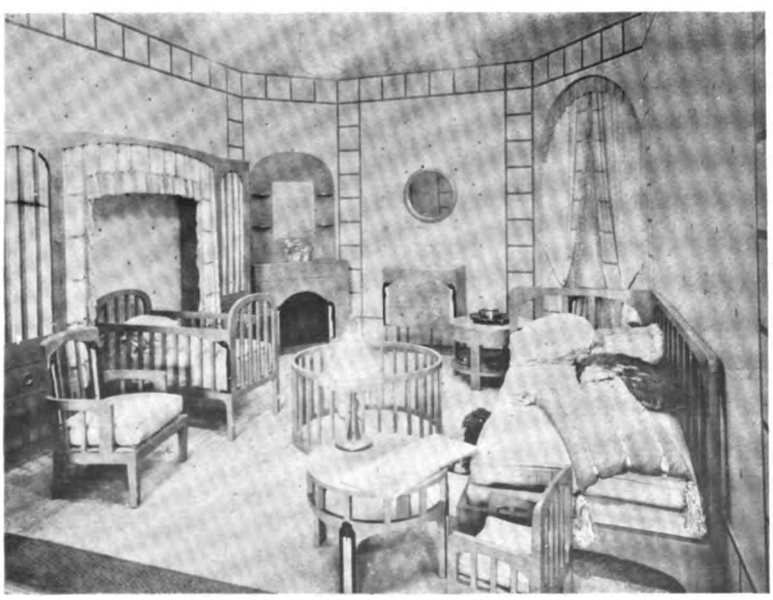


4. Bed Room for a Young Girl, designed by Damon and Berteaux

ECONOMY PLUS SENSATIONALISM

FIGURE 5, the work of Lucie Renaudot, reflects in a convincing way the ever present French effort to save. In this case, we see how almost everything in the way of furniture can be worked out without skilled hand labor. Even the mantelpiece in the corner is reduced to the square outlines of an uninteresting box. The drapery at the window tries to escape from the general dead straightness of lines, but it is questionable whether this form of curtain arrangement, suggesting the palatial windows of one hundred and twenty years ago, is really satisfactory for a child's room. The general color scheme of this room is blue on a background of beige.

Figure 7 shows the sad results of a wall paper manufacturer and a cretonne designer coming to such perfect understanding that they make absolutely the same patterns. In this case, the wall paper man and the cretonne producer are one and the same person. While a harmony of line and color is always desirable in an interior, it is not desirable to have the chairs appear to be made of exactly the same materials as the coverings on the walls. In this scheme for an interior by the decorator, Herbst, all the furniture is from the workshops of the "Museé de Crillon" and is not without its interesting features. But even in this rather ornate room one cannot fail to see the great efforts being made in France to watch its corners money-wise.



5. Nursery designed by Lucie Renaudot and executed by A. Dumas

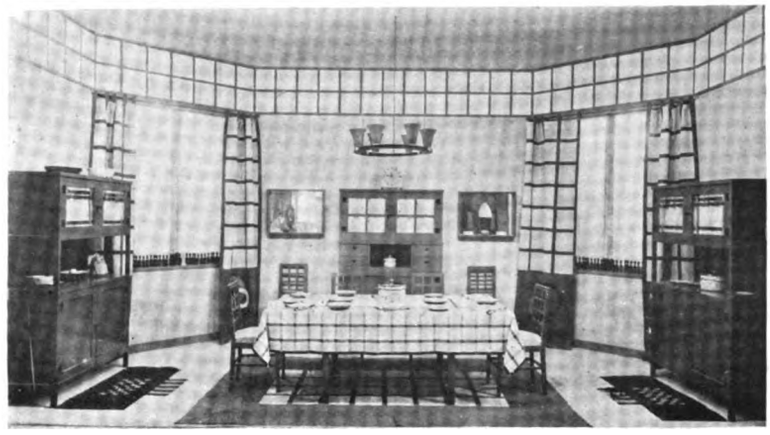
OUR GREAT OPPORTUNITY

SOME such effects as these previously noted are inevitable in all countries after prolonged and exhausting wars. Skilled craftsmen have been killed in large numbers, many others have been maimed and rendered entirely helpless, while the whole imagination and purpose of the people has been disturbed and troubled by a thousand urgent requirements and brutal necessities over which they have no control. The result is that after a prolonged military struggle there is almost inevitably a great falling off in the finer arts and crafts. A new generation must grow up, producing wealth and prosperity of their own, before this terrible blow at our civilization can be entirely remedied.

All the greater is the responsibility that rests on us, because we alone, of all the countries, can continue to uphold the high-

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est standards of living. We can, if we wish, take a leading position in the world of art as applied to industry, but unfortunately, it would seem that our industrial leaders and the creators of fine things have adopted our usual method of procedure by waiting to see what Europe does and then tagging after. By continuing this poor policy we shall surely fall behind and permit the fortunate advantages and serious responsibilities of the moment towards our time and towards our civilization to pass into other hands. For this reason, these exhibitions of furniture in France have an unusually instructive value for our manufacturers, our designers and our dealers in house furnishings.



6. Country House Dining Room in Grey and Red, by Francis Jourdain

MORE HEALTHFUL SCHEMES

ONE of the most livable rooms in this whole collection of interiors shown at the Autumn display in Paris, is the drawing room furnished in mahogany, designed and executed by F. M. Gallerey, and shown in Figure 8. Gallerey is a strong and healthful designer who does not go far afield in searching for inspiration, but develops his armchairs and sofas along the lines of well known French models. His wall furniture, however, reflects the strong tendency of the time to effect radical economies in construction. Nothing could be plainer in general form and constructive features than the corner cabinet and the bookcase shown in this quiet picture. The novelty of the room is chiefly to be found in the rug and the other textiles which reflect the lively vivacity and rising impulse for gaiety so characteristic of the French nation.

Figure 9 shows how brilliancy may be obtained through extreme economy of materials and labor. The furniture is made striking through the use of Madagascar ebony in strong contrast with a grey surface obtained by the use of peroxide of iron on a softer wood, such as maple, lime or sycamore. While attractive, the stain is apt to turn yellowish in time. This light silvery grey field with black constructive lines, accentuates here the quality of cheerful economy expressed by the wall furniture and by the rather severe table. The walls repeat the silvery tone of the furniture and contrast is increasingly enhanced through the use of carefully selected plushes and other textiles of well patterned and emphatic colors. Everything about the room, not only the structure of the furniture, but the character of the curtains, the general design of the lighting fixtures and the rugs upon the floor, is intended to be made with a minimum of expenditure in time and money. As a lesson in economy, this interior in black and grey is worthy of special comment as exemplifying the artistic value of care and forethought. Such a room as this has a certain delightful freshness of appearance, and can be had by people of moderate means.



7. A Theatrical Ensemble, designed by Herbst

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8. Drawing Room in Mahogany, by F. M. Gallerey

SINUOUS LINES OF MODERN ART

MIXED with the legacy of Biedermeier, we have something today besides the forms of long past periods. We can feel, as a part of modern art, the movements of the waves, the sinuous lines of water lilies and the curious and fantastic forms of seaweeds. All these natural forms and lines were popular motifs of designs in *L'Art Nouveau* of Vienna. We see familiar sinuous profiles appearing in the furniture of the Autumn Salon in Paris. This combination of the old and new, this grafting of Austrian qualities on the traditions of France, is one of the strangest phenomena of the post-war period. Some day this new evolution of human thought, this new expression of the arts applied to industry and especially to the arts of home furnishing, will be recognized as a definite style. But as yet, no one has really given it a name or been able to express the aesthetic quality of the movement. But the style is here in actual fact and is finding enthusiastic expression and applause. No doubt it will undergo a process of modification.



9. Drawing Room in Grey Maple and Ebony, by A. Fabre



10. Dining Room, by Dufrène, expressing Gayety of Color

SUITS COUNTRY HOUSE STYLE BEST

ONE of the best exponents of this post-war method of design, this Franco-Viennese style of furnishing, is Dufrène, whose work is shown in Figure 10. This dining room in mahogany and grey has much to recommend it in its gayety and simplicity of line. It is charming and yet most economical to execute. In looking through the illustrations of this article one cannot escape the conclusion that the best things shown have something to do with country life, suggesting an escape from crowded towns.

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How Much of This Business Are You Getting?



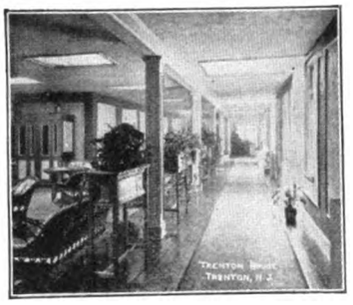
NORTHLAND COUNTRY CLUB,
Duluth, Minn.

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IRA BAIRD.

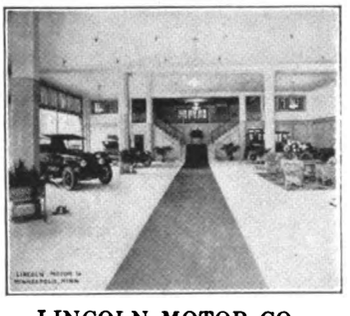


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A small quantity of these unseparated fibres are purposely retained in the yarn for stiffening. Only with your hand can you detect their seeming harshness, and though the Klearflax surface soon wears smooth, the reinforcing fibres still remain buried in the yarn to give that sturdiness and flat lying quality so essential in a good rug.

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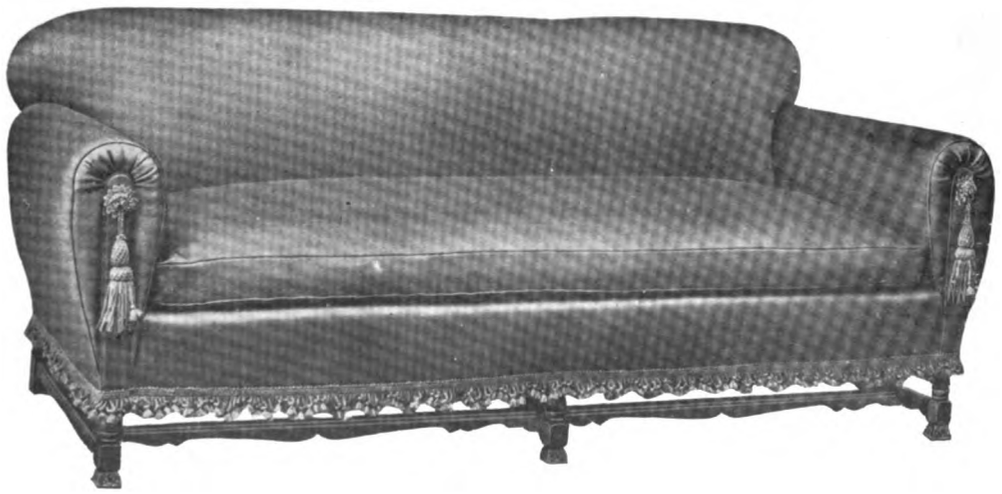
Grand Rapids Display Rooms open the year 'round to dealers, decorators and their clients with letters of introduction.



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AND
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COLUMBUS, INDIANA



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A-1 SALESMAN is open for Chicago representation of Bed Room and Dining Room Suites, high grade or medium. Have had twenty years' experience selling Chicago trade. Will only represent two lines such as described. Best of references. Address, Desk 41, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

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PROMINENT FIRM of retailers of special design furniture and interior decorators desire services of high class salesman, one who can fit out entire room. In your reply, give full particulars as to experience, age, etc. Address, Desk 46, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

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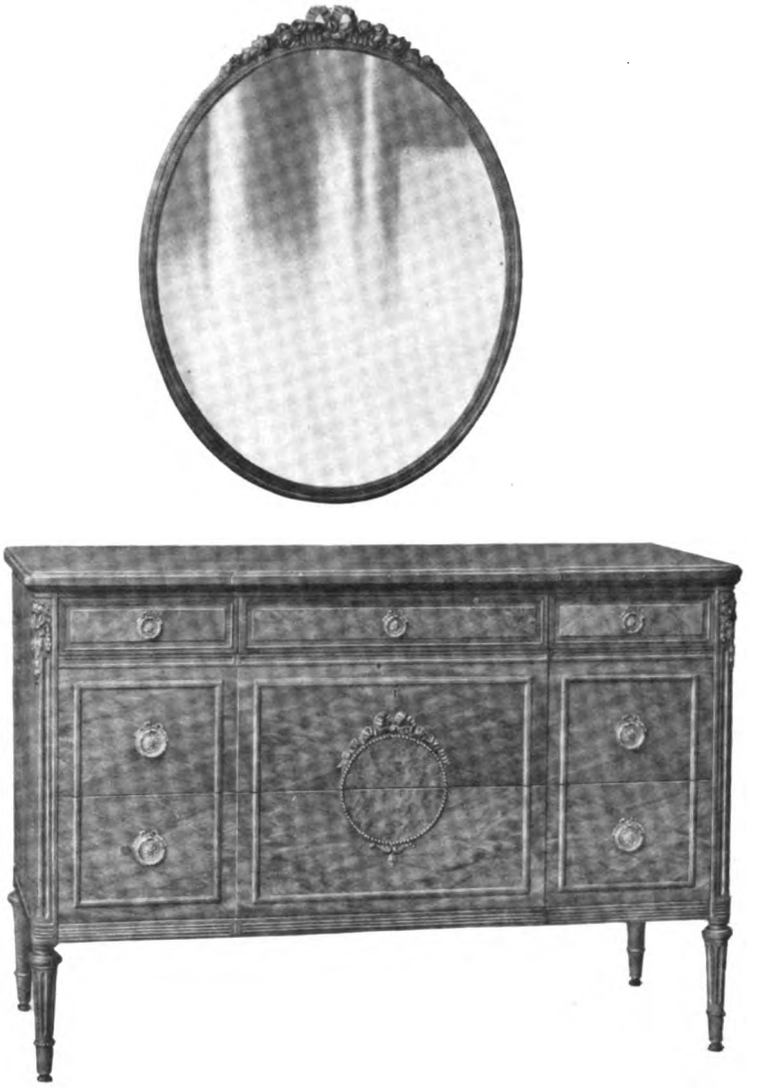
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MAKERS OF BEDROOM FURNITURE

GRAND RAPIDS, MICHIGAN

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INTO THE MIDDLE WEST

By WILLIAM G. WATROUS

(*Concluded from Page 186 of the Editorial Section*)

HIGH-GRADE INSTALLMENT HOUSE CITY

DETROIT having experienced rapid growth that has made it the fourth city in the United States; a growth coming largely through circulation of automotive industries, this fact has called for a vast number of new homes that had to be furnished and the very character of which called for a mediocre type of furnishings, rather than the fine merchandise that might be put into permanent homes.

As a result of this tendency, the growth of ordinary stores has been quite marked, and the local market has been disturbed by occasional examples of misrepresentation in advertising.

Such infractions of the ethical rules of business are now provided for legally and it may be said therefore, that the standard of merchandise in Detroit has recently become much better. It is not to be inferred that this important center is without its fine homes and show places; yet it is clear that there has not developed up to the present time a pronounced demand that would support large decorative specialists, or departments, in established stores. It happens that there are now in Detroit a number of individuals who are interested in the national movement for better homes. During March a most successful exhibit was staged and much public interest manifested. It is said that the general tendency is towards better merchandise and merchants are very willingly meeting this demand.

It is somewhat surprising to find radical differences in the stores and people of cities that are almost next door neighbors, and it is hoped that in pointing out these facts in this Survey that retailers may find herein many useful hints and suggestions or facts that may be helpful.

Detroit is considered as the point of greatest interest in the home furnishing industry in the state of Michigan. Its problems are similar to those found in all large cities of strong industrial status. It may hardly be termed typical of Michigan, since other cities in this state, while entirely modern, many of them being the centers of important manufacturing interests, are yet more of what we may term the agricultural type.

RETAILING IN GRAND RAPIDS

FOR the purposes of this article we may cite the City of Grand Rapids itself as a peculiar example from a retail standpoint. Much interest has been manifested in the retail situation at Grand Rapids, due to the handicaps of so many manufacturing establishments located at this point. It is claimed by numerous retailers that their trade is seriously interfered with through direct sale by manufacturers to local residents who happen to be related in some manner to the executives of various factories. Without discussing the merits of the case, the same problem doubtless exists where similar conditions are found. It would seem perfectly natural that people who had the opportunity of doing so would purchase at wholesale prices if this were possible, and that manufacturers themselves might find it very difficult indeed not to comply with such a natural demand.

Klingman's is one of the best known of the local stores and it is said in regard to this establishment that about 85 per cent of its business is out of town and that it sells merchandise at retail in some 32 states. While Grand Rapids occupies a peculiar position in the estimation of the general public, it may be considered typical of the cities that have grown up first as agricultural centers and later as manufacturing points. Here again it is self evident that the finer class of trade would be supplied either through factory relationship or by decorating establishments.

Much of the growth of this center for high-grade furniture has been due in later years to this industry; but contrary to the belief of most people, its wealth has not been made nor was its success founded upon the production of furniture.

Like most industrial centers, it has a large proportion of home districts that are uninteresting from a standpoint of fine homes, and many districts that represent the humble dwellings of workers. Certain districts, as in other cities, are indicative of comfort and affluence. As in larger cities, many of the wealthier citizens have built fine country places within driving distance. The oldest residential parts of the city were built many years ago by men then most active in the lumber business.

There is abundant evidence of wealth of an old and substantial kind, not only in the orderly homes but in public buildings as well, and in the clubs and churches.

Since Grand Rapids is the acknowledged center for fine furniture productions it might be expected that here might be found homes of the most modern tendency, furnished in the latest approved fashion; but as a matter of fact, this prosperous inland city differs very little from any similar one in these respects.



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You had a salesman so well informed on the subject of home furnishing that you would want to send him to call on every one of the best families in your territory to tell the women how they could make their homes more attractive.

Such a man would be a super-salesman, an asset of priceless value to any store, a man who could command a very large salary, because he could greatly increase sales and make many friends for the store.

Such a man would be so valuable that he would not long remain a subordinate but would soon have a highly profitable business of his own.

You probably have no such man in your employ but we can make the knowledge and salesmanship he would possess, work for your store, month in and month out—at a very nominal cost to you.

We can do more. We can back up your entire salesforce with this special knowledge of home furnishing and salesmanship so that every one of your salesmen will be able to acquire a knowledge of his special line which will be reflected in results.

We are prepared to do this exclusively for one retail store in every locality. Let us tell you how. It will cost you nothing to know what we can do, as we are doing it for a great many stores from coast to coast.

HOME Magazine is the most practical way of localizing the Better Homes Movement in the livest stores everywhere.

There is no magazine your patrons could buy which would give them more practical help with their home furnishing problems than HOME.

No other magazine so helpfully tells the store of new merchandise, arousing the desire for possession.

Why not send it to them free, from your Store?

Home Magazine is produced by the Editorial Staff of Good Furniture Magazine

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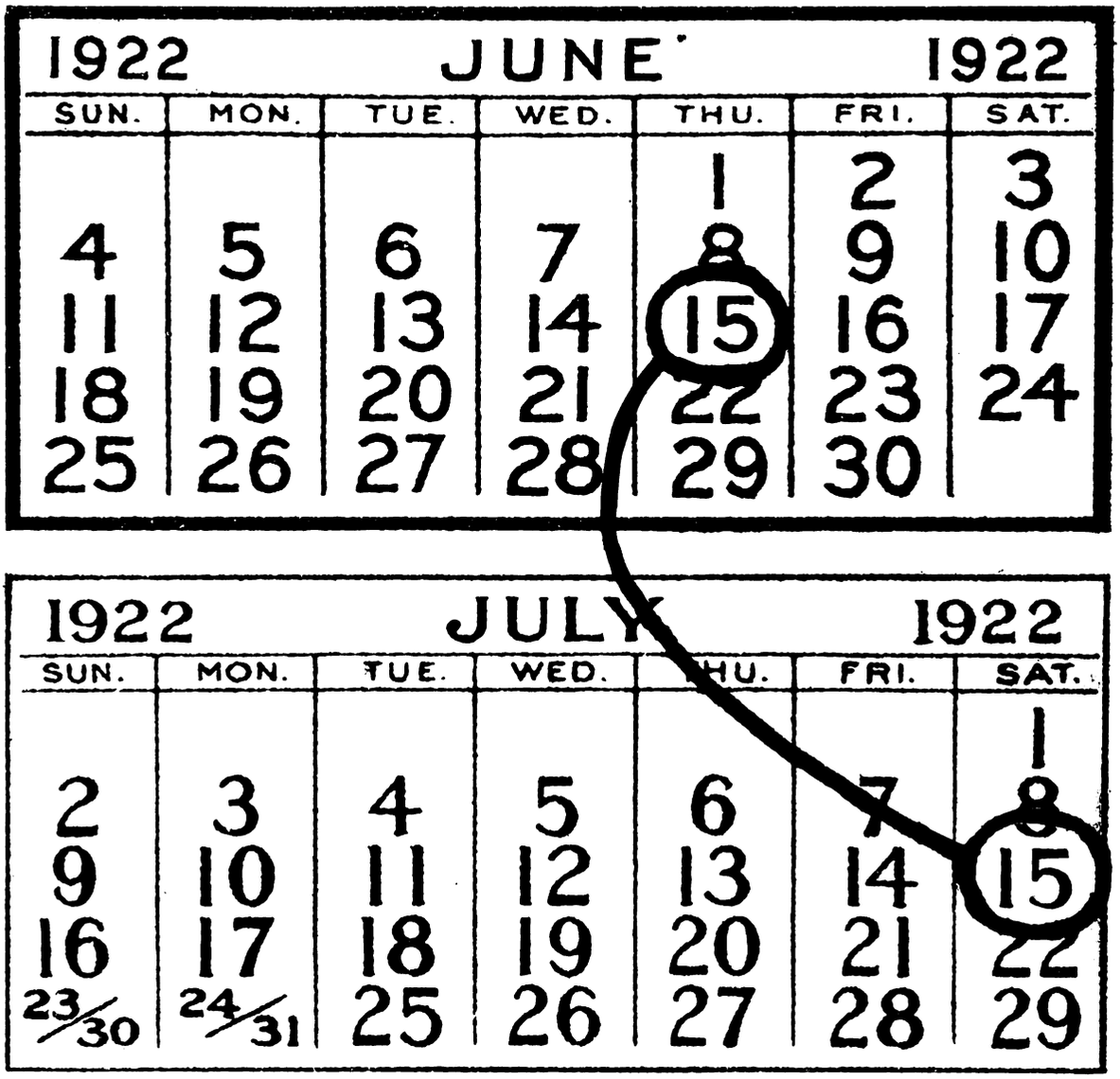
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At the "Furniture Capital of America"



To many June 15 may seem rather far distant, but to the furniture industry it marks the beginning of an event which is awaited with great anticipation.

That event—June 15 to July 15— is the Midsummer Grand Rapids Furniture Market in "The Furniture Capital of America."

We have every reason to believe that the midsummer market this year will prove to be the greatest in the history of Grand Rapids. Every year brings more exhibits, more buyers, more furniture and furnishings to this great central market. Every year in the past has shown a substantial increase in the growth of the market over the preceding year. And this coming market will undoubtedly show the tangible results of the spirit of confidence and optimism which was the dominant note of the Grand Rapids market in January.

We have marked our calendar. Mark yours NOW!

Grand Rapids Midsummer Furniture Market
JUNE 15 TO JULY 15

Grand Rapids Market Association

Promoting the Grand Rapids Furniture Market

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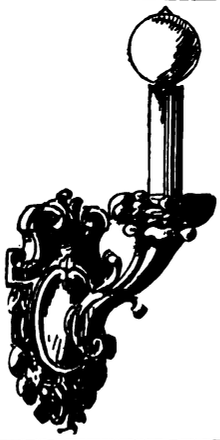
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424 South Clinton Street, Chicago, Ill.

"Better Upholstered Goods for American Homes"



DEVELOPING A BROADER FIELD OF USEFULNESS

The confidence that dealers are pleased to express in our methods and productions is a great factor in maintaining or improving the quality of our output.



The change in our name is indicative of our earnest intention to broaden our field of usefulness in the production of living room furniture.

F. O. BRUSKE CO.

MAKERS OF FINE LIVING ROOM FURNITURE

(Formerly Illinois Parlor Furniture Co.)

3699 Lincoln Ave. Chicago

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Two practical uses for the new

STANDISH MILLS CHINTZES

Especially attractive for bungalows and summer cottages are the newest Standish Mills Chintzes.

Pattern Spur on Standish Chintz is shown in the illustration—an exceedingly effective design in small blocks with a fascinating flower cluster appearing at regular intervals throughout the design.

The bungalow apron shown on the girl in the illustration is made of Pattern Bombo on Standish Chintz—a new way to make increased sales. Standish Chintzes make the most attractive house dresses.

We shall be glad to send you samples of our new chintzes.





ELMS & SELLON—*Standish Mills*
906 Broadway, New York

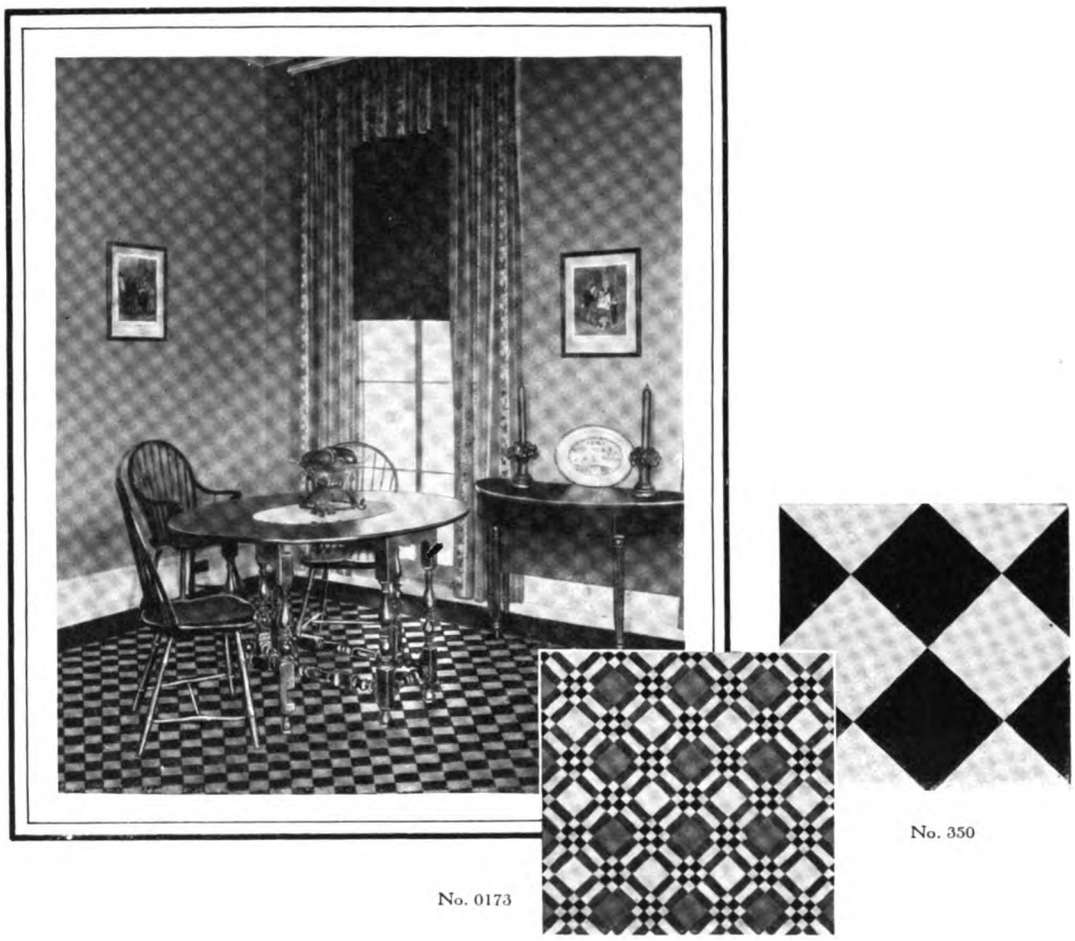
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Armstrong's Linoleum

CIRCLE A TRADE MARK REG. U. S. PAT. OFF.

for Every Floor (A) *in the House*

The delicate green, black and white pattern 0173, and the bold black and white tile design suggests only two of the many possibilities of linoleum floors for breakfast rooms, halls and sun porches.



No. 0173

No. 350

A Breakfast Room Floor—Simple and Distinctive

A CLEAN-CUT tile linoleum floor, quaint furniture, and cheerful cretonnes make this breakfast room as stimulating to the eye as grape fruit to the taste.

¶ Here a black and gray tile pattern is used in combination with a mitred border of plain black linoleum. The effect is distinctly new—in tune with the noticeable keying-up in color and design in present-day interior decoration. To be sure, the floor is striking, but for a hall, breakfast room, or sun porch, this truly decorative floor is excellent.

¶ If well laid, that is, cemented down over builder's felt, linoleum floors are smooth and permanent. They are far more comfortable underfoot than tile floors, and better still, within the reach of even the modest home builder.

¶ Write today for our new portfolio, "Decorative Floors." The interiors in color show how wonderfully adaptable linoleum floors can be.

Armstrong Cork Company *Linoleum Department* *Lancaster, Pa.*

H-62

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How Columbus Dealers Localized

HOW

First: They obtained the assistance of their local newspaper.

Second: They secured the cooperation of the leading Civic Organizations of their city.

Third: They extended hearty and united support in every practical manner.



Cover and Specimens of a 44-page "Better Homes" Section

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The National "Better Homes" Movement

RESULTS

A forty-four page special section of educational publicity in the leading newspaper featuring the importance and benefits to the community of well built HOMES furnished in good taste.

From more than a score of pulpits in the prominent churches of the city, "Better Homes" was the Sunday morning text, March 12, teaching that practical Christianity begins in the home.

Twenty-three of the city's leading organizations fostered and backed the "Better Homes" program, March 13-16, including,

Columbus Federation of Women's Clubs
City Beautification Association
Columbus Art Association
Columbus Chamber of Commerce
Home Economics Dept. of Ohio State University
Columbus Chapter of American Institute of Architects
Retail Merchants Association
Builders' and Traders' Exchange
Retail Furniture Dealers' Association
Painters' and Decorators' Association
Parent Teacher's Association
Columbus Women's Club
Federation of Churches
Y. M. C. A.
Y. W. C. A.
Columbus Real Estate Board
Columbus Electric League
Columbus Wallpaper Association
Music Dealers' Association
City Planning Commission
Columbus Public Schools

Wide public interest and much individual benefit will inevitably ensue, to all concerned.

GOOD FURNITURE MAGAZINE has pioneered and continuously sponsored the "Better Homes Movement," producing pictorial and editorial material which enables your newspaper to aid the consumer and serve the dealer most intelligently.

Write the home office for particulars

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LACEWORK of the FINEST CHARACTER



Panels

—

Curtains

—

Bris Bises

—

Plain, Fancy and Stripe Nets

—

JOHN F. PATCHING & CO., Inc.

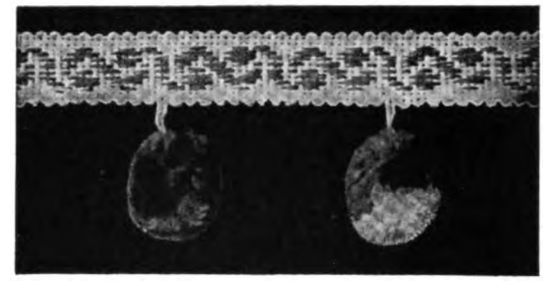
Importers, Designers and Makers

20-24 E. Twentieth St., New York City

JOHN F. PATCHING, Pres. ROBERT J. NAYLOR, Vice-Pres.
LEON F. SCOBORIA, Treas.

BOSTON: 420 Boylston St.
CHICAGO: Fine Arts Building 410 So. Michigan Ave.
PHILADELPHIA: Liberty Building Broad and Chestnut Sts.
SAN FRANCISCO: 180 New Montgomery St. Furniture Exchange Building

PARIS LONDON BRUSSELS



No. 5006

Ball fringe has regained all its old-time popularity as a trimming for laces, cretonnes and madras. We have 54 colors in stock—from which we can match any sample of fabric you may send us.

H. F. WALLISER COMPANY

Manufacturers

Drapery and Upholstery Trimmings

434-440 So. Wabash Ave.
CHICAGO

J. H. THORP & CO., Inc.

IMPORTERS

230 FOURTH AVE. NEW YORK

❦ ❦ ❦ ❦

FRENCH AND ENGLISH CRETONNES

Reproductions of Spanish, Italian and French Damasks—Brocaded Silk—Antique Velvets—plain stuffs of unusual interest to match.

"SUNFAST VELVET GUARANTEED"
(*Handled Exclusively by Us*)

HAND-BLOCKED LINENS *HAND-BLOCKED MOHAIRS*

Samples sent upon request

❦ ❦ ❦ ❦

A. D. FUNK
CHICAGO
1107 HEYWORTH BLDG.
Wabash Ave. and Madison St.

H. I. WOOD
BOSTON
420 BOYLSTON ST.

H. S. JENNINGS
PHILADELPHIA
1303 FINANCE BLDG
South Penn Sq.

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BROMLEY

MANUFACTURING COMPANY

LEHIGH AVE.
BELOW FRONT ST.,
PHILADELPHIA, PA.

Manufacturers of

LACE CURTAINS, NETS, CHENILLES, Etc.

SELLING AGENTS

J. J. FEELEY & CO.
141 Fifth Avenue
New York City

"MOSS ROSE"
QUALITY DRAPERIES

Let us send you the
Moss Rose Casement Fabrics Book

THE growing popularity of casement fabrics makes this book a handy means of reference as it shows the best selling patterns of the well known Moss Rose Quality Line.

We are making every effort to keep our stock of casement fabrics as complete as possible in order to assure prompt service in deliveries.

MOSS ROSE MFG. CO.
PHILADELPHIA
Manufacturers of Upholstery and Drapery Fabrics
New York, 133 Fifth Ave. Boston, 80 Boylston St.

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B. Altman & Co.

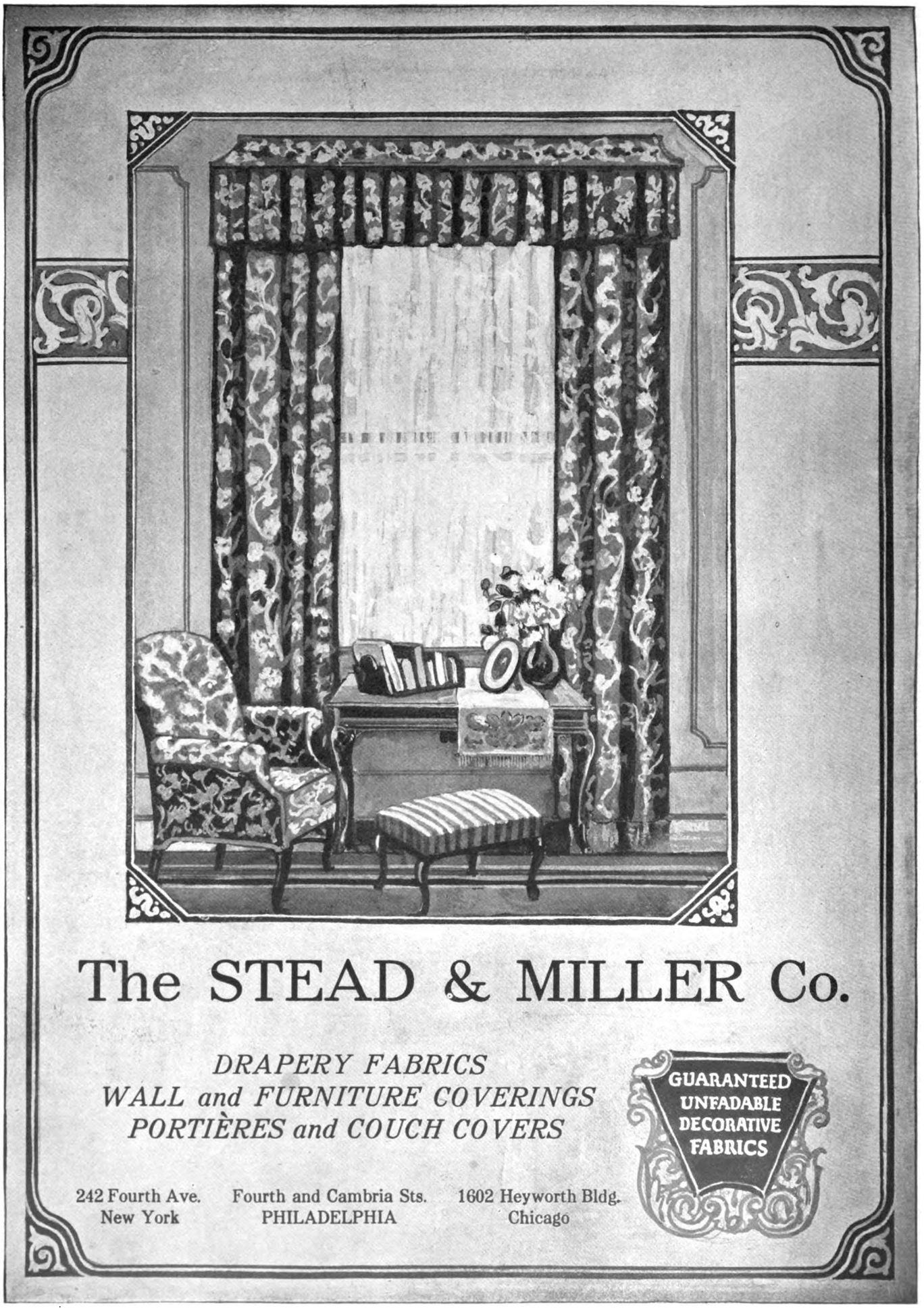
WHOLESALE
UPHOLSTERY AND RUGS

Correspondence from out-of-town decorators, furnishers and others interested will be accorded prompt and thoughtful attention

Departments on Fifth Floor

Madison Avenue - Fifth Avenue, New York
Thirty-fourth Street **Thirty-fifth Street**

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The STEAD & MILLER Co.

DRAPERY FABRICS
WALL and FURNITURE COVERINGS
PORTIÈRES and COUCH COVERS

GUARANTEED
UNFADABLE
DECORATIVE
FABRICS

242 Fourth Ave.
New York

Fourth and Cambria Sts.
PHILADELPHIA

1602 Heyworth Bldg.
Chicago

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Hand-Printed Linen makes good furniture doubly desirable

GENUINE Irish Linen, hand-printed in beautiful designs with attractive colours, adds exceptional sales value to any upholstered piece.

The charm and durability of Derryvale Genuine Irish Linen is known to thousands of women, through national advertising—there is a distinct demand for this fabric, which "wears, and wears, and wears." It is used extensively for curtains, portières, couch-covers, and scarfs.

A variety of period designs has recently been supplemented by a collection of floral and conventional patterns, among them the colourful Kelmscot number shown above. This design is ideally suited to upholstery, as well as to other decorative purposes.

This quality, although a true Derryvale Genuine Irish Linen, is not expensive. The entire line may be seen at our New York office.

DERRYVALE LINEN COMPANY, INC.
Twenty-three East Twenty-second Street, New York City
(Wholesale Only)

IF IT'S "DERRYVALE" IT'S "IRISH LINEN"

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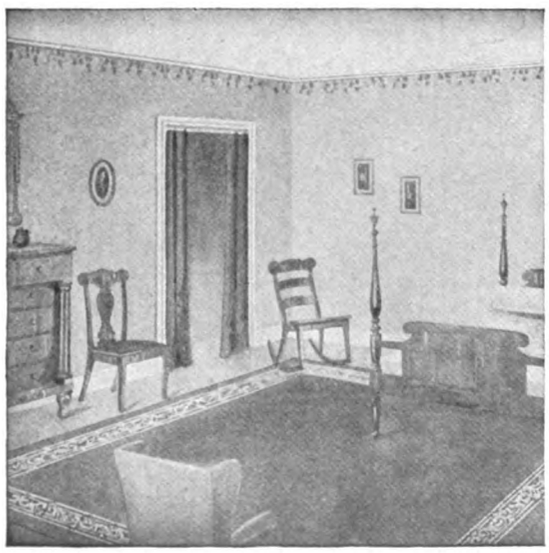
HART MIRROR PLATE CO.

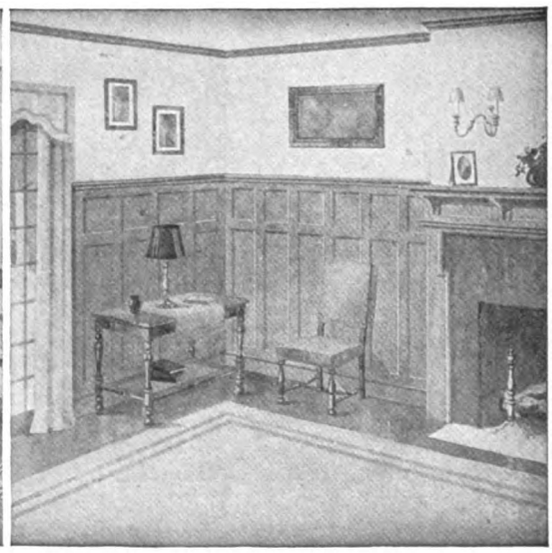
IMPORTERS AND MANUFACTURERS OF

MIRRORS
GRAND RAPIDS QUALITY

Grand Rapids, Mich.

Plate Glass Tops—Decorative Mitre Cutting





Scotch Art Rugs for Decorative Purposes

Our Scotch Art Rugs are made especially for the exclusive, decorative trade, who have found that we are of great assistance to them when working out harmonious color schemes in interior decoration through the medium of our selftone color lines and quality samples.

WILLIAM HENDERSON & CO.
FRANKFORD PHILADELPHIA, PA.

Selling Agents.

D. A. TARBELL & SON
397 Washington Street, Boston
New England

EUGENE H. LEWIS CO.
1055 Market Street, San Francisco

L. W. LEE & SON
Republic Building, Chicago
Middle West

J. CHARLES NEUMANN
212 Fifth Avenue, 10th Floor
New York

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New Beauty
Plus Old-Time Quality

is an apt description of FELTAY. The needs of every decorative scheme are fully met by a wide range of tones, color combinations, and designs—colors that are fast-dyed—and which will retain their original hue indefinitely. Feltay is available in widths from 18" to 32" inclusive. For wearing qualities,

The Art Woven Haircloth
Feltay
That Beautifies Furniture

is without peer. It withstands the gaff of hard and constant wear, without cracking, splitting, or drying out. Hotels, in increasing numbers, are standardizing it—as are thousands of homes in which children ruin ordinary upholstering. Ask the furniture manufacturers from whom you buy to show you their new suites, FELTAY-FINISHED. Meantime, write and let us send you a copy of our interesting brochure,

Free
"The Story of Feltay"
together with actual samples of this splendid fabric. Write today.

CHAS. H. FELDSTEIN CO., Inc.
1839 E. Madison Street Philadelphia, Pa.

DRAPERY SKETCH SERVICE



LOOSE-LEAF Portfolio of 24 plates 9¼ x 12 inches, showing 43 new, original pen and ink sketches drawn to ¾ inch scale, printed on heavy water-color paper.

You can color them and solve your customers' drapery problems quickly. The most convincing up-to-date sales help ever published. The product of my 20 years' experience designing for leading New York Decorators.

NEW DESIGNS ARE ISSUED EACH SPRING

Enclosed please find Five Dollars ($5 00) for which send me, postpaid, one loose-leaf DRAPERY SKETCH SERVICE portfolio.

Name .....
Address .....

No 101 ONE-HALF ACTUAL SIZE SCALE 3/4 in = 1 ft



Jules Redston
Studio 45 East 55th Street
New York City
Phone 9661 Plaza

The
FIRTH CARPET COMPANY

DECORATIVE REQUIREMENTS calling for fine, seamless Chenille Rugs, in special shapes and sizes and harmonious self-tone color-schemes, are met by the FIRTH CARPET COMPANY.

FIRTH Carpets, in quality of materials used and workmanship employed, are made on a QUALITY basis.

GENEVA AMAXIN OTEGO

Made seamless, any color, any shape, up to thirty feet wide by any length.

Twenty stock colors in plain and two-tone effects.

THE FIRTH CARPET COMPANY

Seamless Scotch Chenille Rugs
NEW YORK OFFICE:
295 Fifth Avenue
Mills at Auburn, N. Y.

Chicago Office:
1510 Heyworth Bldg.

Boston Office:
18 Boylston Street

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Cretonnes

Graffin & Dolson

PRODUCERS · OF · EXCLUSIVE · DECORATIVE · FABRICS

132 Madison Avenue
South West Corner of 31st Street
New York

DECORATIVE
DRAPERY AND UPHOLSTERY
FABRICS

F. SCHUMACHER & CO.

60 WEST 40th STREET
NEW YORK

IMPORTERS
MANUFACTURERS AND JOBBERS
to the trade only

BOSTON
420 Boylston St.

PHILADELPHIA
Finance Bldg.

CHICAGO
Heyworth Bldg.

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Number 1147

Number 1148

Sunlite DRAPERY FABRICS

TAPESTRIES
DAMASKS
CRETONNES
VELOURS

Illustrated are two silk pile rugs of an unusual and most desirable character. They may be had in three separate color combinations of blue, china tea rose, or gold, and in the size 40 x 66 inches are suitable alike for wall hangings, throw-overs for tables or davenports, and for floor coverings. They are machine-made of the most desirable fashion, being woven through to the back in the manner of genuine Oriental silk rugs. The fringe is a continuation of the warp rather than tied on.

All three colors are carried in stock. A request will bring a sample.

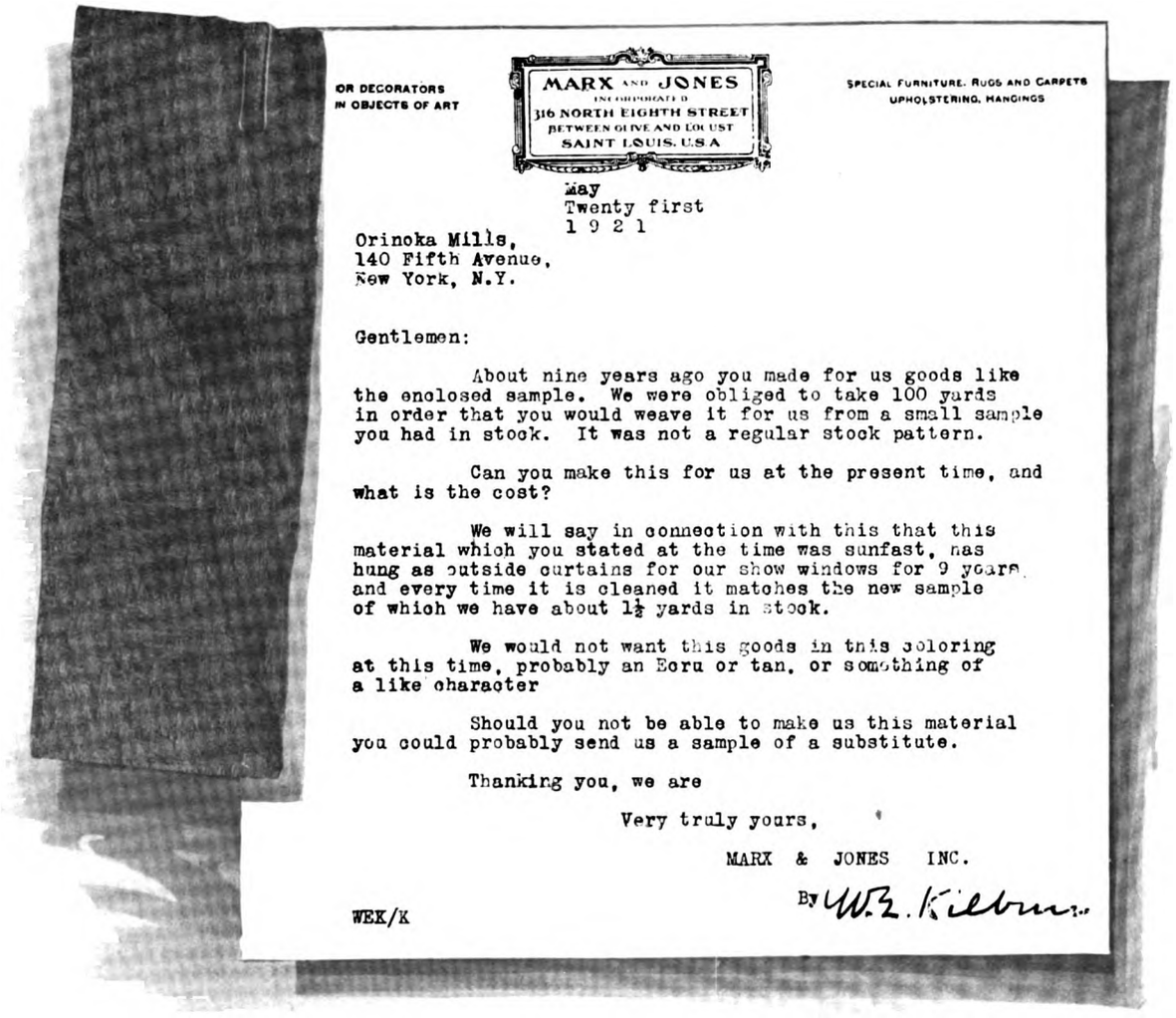
Our showrooms present a splendid display of needlepoints, (both original and imitation), tapestries and chair coverings, fashioned in wool, silk, cotton and antique materials.

Showrooms are open to your inspection.

M. H. ROGERS INC.

912 - 920 BROADWAY NEW YORK

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DECORATORS IN OBJECTS OF ART

MARX AND JONES
INCORPORATED
316 NORTH EIGHTH STREET
BETWEEN OLIVE AND LOCUST
SAINT LOUIS, U.S.A.

SPECIAL FURNITURE, RUGS AND CARPETS
UPHOLSTERING, HANGINGS

May
Twenty first
1 9 2 1

Orinoka Mills,
140 Fifth Avenue,
New York, N.Y.

Gentlemen:

About nine years ago you made for us goods like the enclosed sample. We were obliged to take 100 yards in order that you would weave it for us from a small sample you had in stock. It was not a regular stock pattern.

Can you make this for us at the present time, and what is the cost?

We will say in connection with this that this material which you stated at the time was sunfast, has hung as outside curtains for our show windows for 9 years and every time it is cleaned it matches the new sample of which we have about 1½ yards in stock.

We would not want this goods in this coloring at this time, probably an Ecru or tan, or something of a like character

Should you not be able to make us this material you could probably send us a sample of a substitute.

Thanking you, we are

Very truly yours,

MARX & JONES INC.

By W. E. Kilburn

WEK/K

The test of time

The above letter is one of the innumerable evidences we are constantly receiving that the absolute durability of color in ORINOKA FABRICS is all that we claim.

Besides the distinguishing feature of color permanence, the ORINOKA LINE contains the widest range of designs, conventional as well as novel and unusual.

The ORINOKA GUARANTEE

"These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price."

Our New Booklet "Color Harmony in Window Draperies," will be mailed to dealers upon request.

THE ORINOKA MILLS

215 Fourth Avenue, New York City

PHILADELPHIA
1010 Commonwealth Trust Building

SAN FRANCISCO
519 Commercial Building

CHICAGO
1608 Heyworth Building

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CORDOVA POLYCHROME VELVET



Pattern No. 108 was effectively used on Chair No. 3119 as shown in the January Exhibit of Valentine-Seaver Company

Cordova Polychrome Velvet affords Beauty of Color and Design in a Fabric of Unusual Richness and Unequalled Durability.

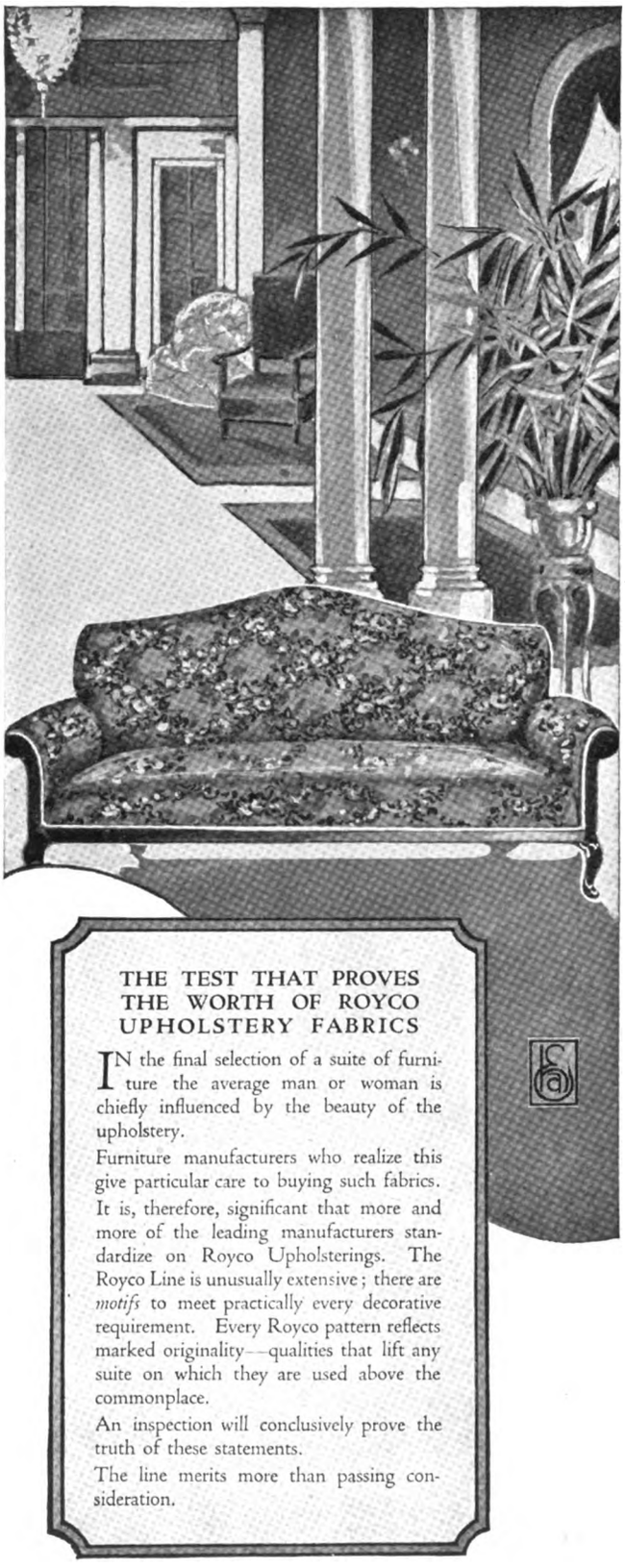
Leading Manufacturers of Upholstered Furniture feature our new patterns and soft colorings in their lines for 1922.

Ask for samples and prices of our latest numbers.

JOHN ZIMMERMANN & SONS, Inc.

22nd Street and Lehigh Ave.

Philadelphia, Pa.



THE TEST THAT PROVES THE WORTH OF ROYCO UPHOLSTERY FABRICS

IN the final selection of a suite of furniture the average man or woman is chiefly influenced by the beauty of the upholstery.

Furniture manufacturers who realize this give particular care to buying such fabrics.

It is, therefore, significant that more and more of the leading manufacturers standardize on Royco Upholsterings. The Royco Line is unusually extensive; there are *motifs* to meet practically every decorative requirement. Every Royco pattern reflects marked originality—qualities that lift any suite on which they are used above the commonplace.

An inspection will conclusively prove the truth of these statements.

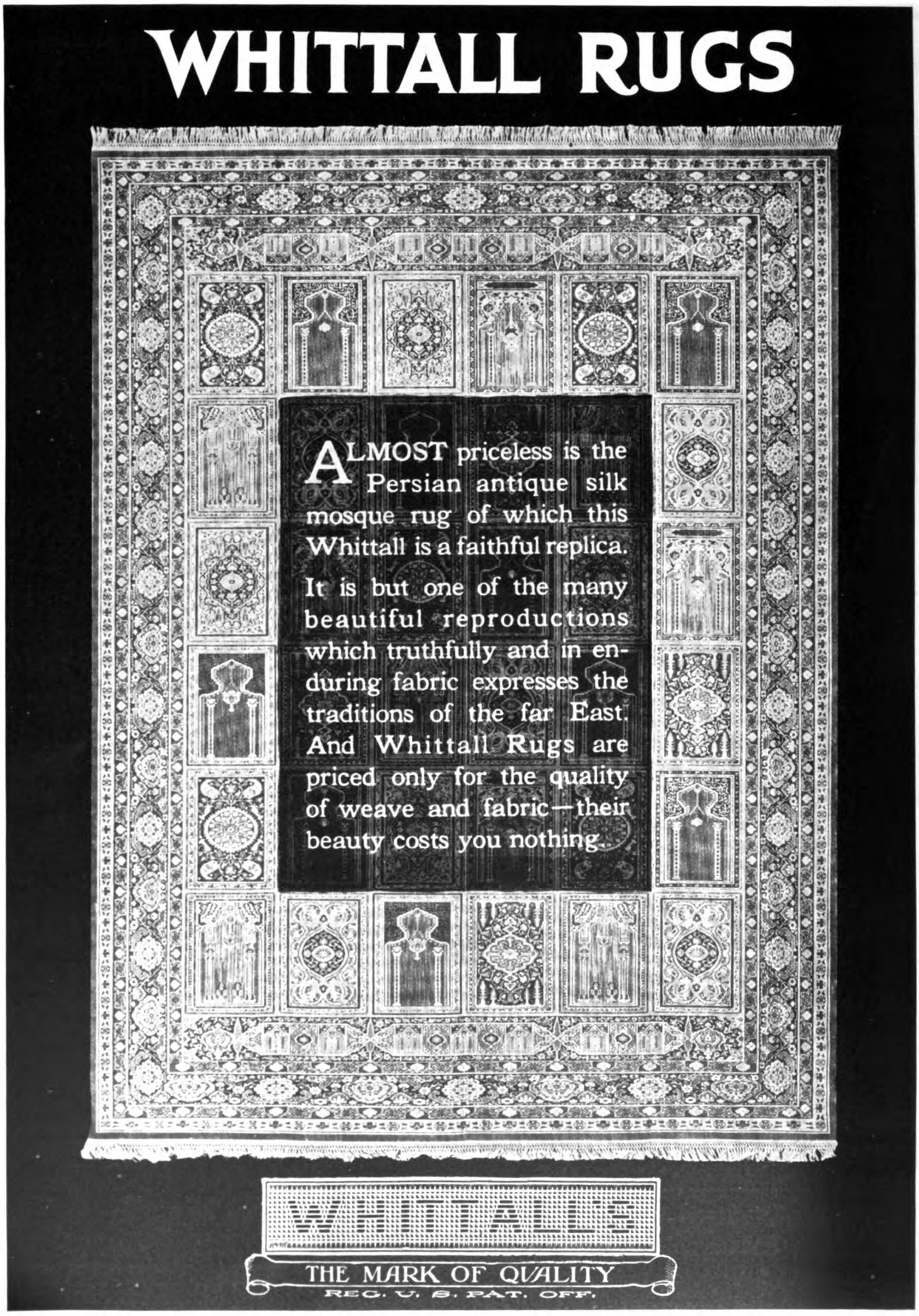
The line merits more than passing consideration.

GEO. ROYLE & CO. Main Office and Mills: Frankford, Philadelphia, Pa. New York Sales Office and Showrooms: Clarendon Building, 4th Avenue and 18th Street. Chicago Sales Office and Showrooms: Republic Building. San Francisco Sales Office and Showrooms: Philip Kelly, 5242 Geary Street.

ROYCO

DRAPERIES AND UPHOLSTERY FABRICS

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One of the Series of National Advertisements used by M. J. Whittall Associates, Worcester, Mass.

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UPHOLSTERY and DECORATIVE FABRICS

SELECT DISTINCTIVE EXCLUSIVE

An extensive range of designs, weaves and colors affording unlimited scope for the solution of special fabric problems

VELOURS DAMASKS TAPESTRIES
MOHAIRS VELVETS CRETONNES
CASEMENT CLOTH WALL COVERINGS
FLEMISH WOOL PANELS

PETER SCHNEIDER'S SONS & COMPANY INC

20-22-24 EAST TWENTIETH STREET NEW YORK CITY

BOSTON: 420 Boylston St., Room 507
CHICAGO: 1611 Heyworth Bldg.
WASHINGTON: Huyler Bldg.
BALTIMORE: 58 Central Savings Bank Bldg.
PHILADELPHIA: 1524 Chestnut St., Room 702
SAN FRANCISCO: 180 New Montgomery St.

C. WEINBERG & CO. W. J. ROSENBERG CO.

UPHOLSTERY and DRAPERY TRIMMINGS

We specialize in matching your materials exactly. All work entrusted to us can be depended upon to be executed promptly and with the utmost care.

FURNITURE MANUFACTURERS will find in our unusually varied assortment every requirement anticipated.

TASSELS EDGINGS
FRINGES CORDS

CONSOLIDATED TRIMMING CO.

W. J. ROSENBERG, President.

27-33 West 23rd St., New York

FACTORIES:
27-33 West 23rd Street, New York 401-405 East 91st Street, New York
Grayco Bldg., Los Angeles, Cal.

Boston, A. H. Abels, 420 Boylston St. Baltimore, W. A. Black, 58 Cent'l Savgs. Bk. Bldg.
San Francisco, J. A. Tresch, Furniture Exchange Bldg., Howard and Montgomery Sts.
Cleveland, A. J. Raine, Frederick Bldg. Chicago Office, S. Adler, 410 So. Michigan Ave.

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Where the Buyer Benefits

How More Favorable Buying Conditions Are Being Created by Advertising in This Paper at This Time

LIST OF MEMBERS

Each has subscribed to and is maintaining the highest standards of practice in their editorial and advertising service.

Advertising and Selling
American Architect & Architectural Review
American Blacksmith, Auto & Tractor Shop
American Exporter
American Funeral Director
American Hatter
American Machinist
American Paint Journal
American Paint & Oil Dealer
American Printer
American School Board Journal
Architectural Record
Automobile Dealer and Repairer
Automobile Journal
Automotive Industries
Bakers' Helper
Bakers Weekly
Boiler Maker (The)
Boot and Shoe Recorder
Brick and Clay Record
Buildings and Building Management
Building Supply News
Bulletin of Pharmacy
Canadian Grocer
Canadian Machinery & Manufacturing News
Canadian Railway & Marine World
Candy and Ice Cream
Chemical & Metallurgical Engineering
Clothier and Furnisher
Coal Age
Coal Trade Journal
Concrete
Cotton
Daily Metal Trade
Distribution and Warehousing
Domestic Engineering
Dry Goods Economist
Drygoodsman
Dry Goods Reporter
Electric Railway Journal
Electrical Merchandising
Electrical Record
Electrical World
Embalmers' Monthly
Engineering and Contracting
Engineering and Mining Journal
Engineering News-Record
Factory
Farm Implement News
Farm Machinery Farm Power
Fire and Water Engineering
Foundry (The)
Furniture Journal
Furniture Manufacturer and Artisan
Garment Weekly (The)
Gas Age-Record
Good Furniture Magazine
Grand Rapids Furniture Record

Through regular advertising, sellers are making buying opportunities instantly available. By publicly committing themselves in their advertising, they are giving you a strong assurance of faithful performance.

Advertisers are cutting sales costs through the use of advertising as a SALES MACHINE just as they reduce production costs by improved machinery methods.

This means ability to make LOWER PRICES to you.

Advertising in a buyer's own paper caters to his convenience; it saves the buyer's time; it helps the buyer weigh and balance rival claims; when the salesman calls, it saves the time of both buyer and salesman by providing the foundation for intelligent judgment.

None but good concerns are admitted to the advertising pages of members of The Associated Business Papers, Inc.

The seller who is building reputation through advertising will jealously guard that reputation in every transaction, beginning with the merit of the merchandise.

Advertising indicates progressiveness, not alone in selling, but throughout the entire business.

By advertising, the seller is publicly displaying his ability and desire to serve you, instead of silently relying upon the necessity of the buyer to produce orders.

You are invited to consult us freely about Business Papers or Business Paper Advertising

LIST OF MEMBERS
(Continued)

Haberdasher (The)
Hardware Age
Hardware & Metal
Heating and Ventilating Magazine
Hide and Leather
Hospital Management
Hotel Monthly
Hotel Review
Illustrated Milliner
Implement and Tractor Age
Implement & Tractor Trade Journal
Industrial Arts Magazine
Inland Printer
Iron Age
Iron Trade Review
Lumber
Lumber Trade Journal
Lumber World Review
Manufacturers' Record
Manufacturing Jeweler
Marine Engineering & Shipping Age
Marine Review
Millinery Trade Review
Mill Supplies
Mining and Scientific Press
Modern Hospital (The)
Motor Age
Motorcycle and Bicycle Illustrated
Motor Truck
Motor World
National Builder
National Cleaner & Dyer
National Laundry Journal
National Petroleum News
Nautical Gazette
Northwest Commercial Bulletin
Northwestern Druggist
Oil News
Oil Trade Journal
Power
Power Boating
Power Farming Dealer
Power Plant Engineering
Price Current—Grain Reporter
Printers' Ink
Purchasing Agent
Railway Age
Railway Electrical Engineer
Railway Maintenance Engineer
Railway Mechanical Engineer
Railway Signal Engineer
Retail Lumberman
Rock Products
Rubber Age
Sanitary & Heating Engineering
Shoe Findings
Shoe and Leather Reporter
Shoe Retailer
Southern Engineer
Southern Hardware & Implement Journal
Sporting Goods Dealer
Starchroom Laundry Journal
Tea and Coffee Trade Journal
Textile World
Welding Engineer
Wood-Worker (The)

THE ASSOCIATED BUSINESS PAPERS, Inc.

JESSE H. NEAL, Executive Secretary

HEADQUARTERS: 220 West 42nd Street NEW YORK CITY

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Immediate Business
can be obtained

Many manufacturers are again experiencing the need for more orders. In the furniture business seasonal orders have been filled or cut down in volume, while in some other lines business is not naturally brisk. A new message of confidence and service, sent to as many people as possible, is necessary to produce immediate business under these conditions.



THE MEDIUM of printed salesmanship is the quickest means of accomplishing the need, for the simple reason that with its aid it is possible to reach all prospective customers simultaneously.

In the production of such literature it is important to remember that one type of sales literature will not appeal to all people connected with any one business. The appeal must be made to the mass of a class.

This organization has steadily increased its output of advertising literature by virtue of an ability to analyse and comprehend the pros and cons of selling problems. Ninety-five per cent of our present large output consists of advertising literature in various forms, including publications, catalogs, broadsides, booklets, and folders. And it is provable that better business follows the intelligent distribution of properly prepared sales literature.

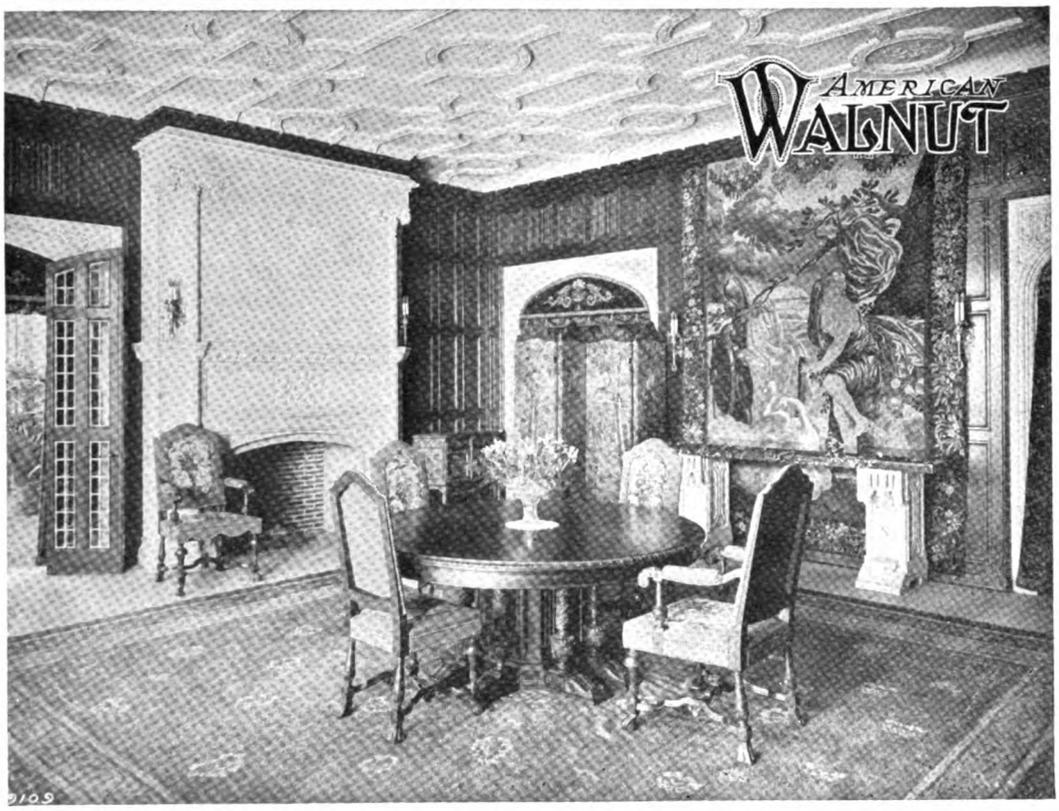


We are prepared to assist in analysis and the preparation of copy, and attend to every detail of the production and mailing of sales literature.

The DEAN-HICKS Company
of Grand Rapids, Michigan
PRINTERS PVBLISHERS ENGRAVERS BOOK-BINDERS
COMMERCIAL PHOTOGRAPHERS MAKERS of FINE CATALOGVES
& SPECIAL PVBLICITY MATTER
Established 1889

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"REAL WALNUT FURNITURE IS TRUE 'HEIRLOOM' FURNITURE."



Furniture and Panelling of American Walnut in the home of Mrs. Francis Nielson, Chicago.
Mr. Howard Shaw, Arch't.

It's Easy to Sell Real American Walnut Furniture
—AND IT PAYS TO DO IT

When you make and sell real American Walnut furniture you are swimming *with the stream.* A lot of strong factors are helping you.

The "Better Homes" movement has done and is doing a lot to educate people to look for quality and real value and these are the real factors on which Walnut publicity is based. Therefore, the "Better Homes" educational work goes hand in hand with our advertising and *both* help you.

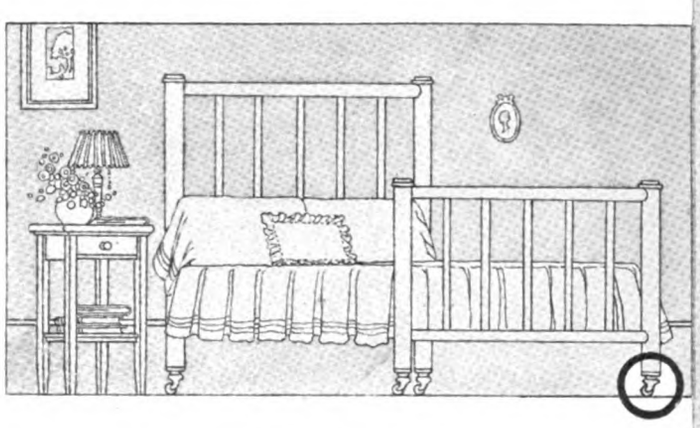
You can't, of course, sell Walnut designs to the "tenement" district, but there is an enormous purchasing power in this country which has the ability to buy what it wants. It is precisely that market that our advertising is keeping constant pressure on and distributing our literature to. The result is that this profitable market is ready to accept Walnut goods and *your* selling is two-thirds done.

Don't go *against* the stream. Go *with* it. Push American Walnut furniture.

If you have not read "the Walnut Book" you should. We will gladly send you a copy.

AMERICAN WALNUT MANUFACTURERS' ASSOCIATION
Room 1012, 616 South Michigan Boulevard, Chicago

Digitized by Google



BASSICK X LEGMOUNT CASTERS for metal beds, in addition to making the bed roll easily and smoothly, neatly finish and strengthen the base of the bedpost.

The X Legmount attachment, an exclusive Bassick feature, fits snugly over the end of the tubing, eliminating the necessity of a separate mounting. Being an integral part of the caster, it relieves a large portion of the side strain encountered when the bed is moved and prevents racking of the tube joints.

X Legmounts can be supplied on all types of Bassick Metal Bed Casters in either brass or nickel finish. They add finish and utility to the beds on which they are used.

Write for prices

THE BASSICK COMPANY
BRIDGEPORT, CONN.

Bassick Casters



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American Furniture Co.



No. 670

AMERICAN FURNITURE COMPANY
HILLENBRAND INDUSTRIES

Turn to Page 120

One of the greatest aids to the retail selling of complete room groups is an illustration of a furnished interior. On page 120 we show the 670 Suite in a suitable setting.

Batesville Cabinet Co.'s dining room suites have that sparkling attractiveness so necessary to the selling of furniture in large quantities.

BATESVILLE CABINET COMPANY
HILLENBRAND INDUSTRIES



No. 3142

Batesville Cabinet Co.

BATESVILLE, IND.

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"THE BEST MADE LINE IN AMERICA"

There is a STYLE, STRENGTH and FINISH found in our line which is not found in other upholstered furniture.

Through years of constant striving for the best in upholstery values we have established as the basis of all our productions a standard of honest merit.

Examine the product and you will see at once why it is exceptional value.

The proof is in every part of every piece.

Be sure to see our line at the
JAMESTOWN FURNITURE EXPOSITION, MAY 2nd - 14th
7th Floor, Exposition Bldg.

JAMESTOWN UPHOLSTERY COMPANY Inc.
Jamestown *New York*

Jamestown Upholstery Company
Jamestown, New York, U S A.



Floor Lamps No. 953 Console 420 Mirror 2033½

An Artistic Group
of
WROUGHT-IRON FURNISHINGS

Typical of our line of
Hand-Decorated Parchment Lamp-Shades
Lanterns and Quick-Selling Novelties
Telephone Screens — Reading Lamps
Candelabra — Wrought-Iron Torcheres
Hand-carved genuine gold and metal-leaf finished Floor and Table Lamps
Framed Flower Plaques and Mirrors

Write for our 1922 Catalog

Parch-O-Lite Co.
Chicago

Permanent Display Room
1150 S. Michigan Ave., Chicago

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Karpen Furniture

MID-SEASON EXHIBITION

April 24th to May 8th at Chicago

April 17th to April 29th at New York

VISITING the Karpen Mid-Season Exhibition in Chicago and New York is of prime importance to the dealer in planning his early Fall selling campaign.

Advance styles, special pricings, and the assurance of delivery in ample time for the earliest Fall Sales are a few of the advantages realized.

These Specials will present opportunities for service to his trade and profits to himself that are not to be overlooked.

Karpen Guaranteed Upholstered Furniture CHICAGO-NEW YORK



Do not miss the

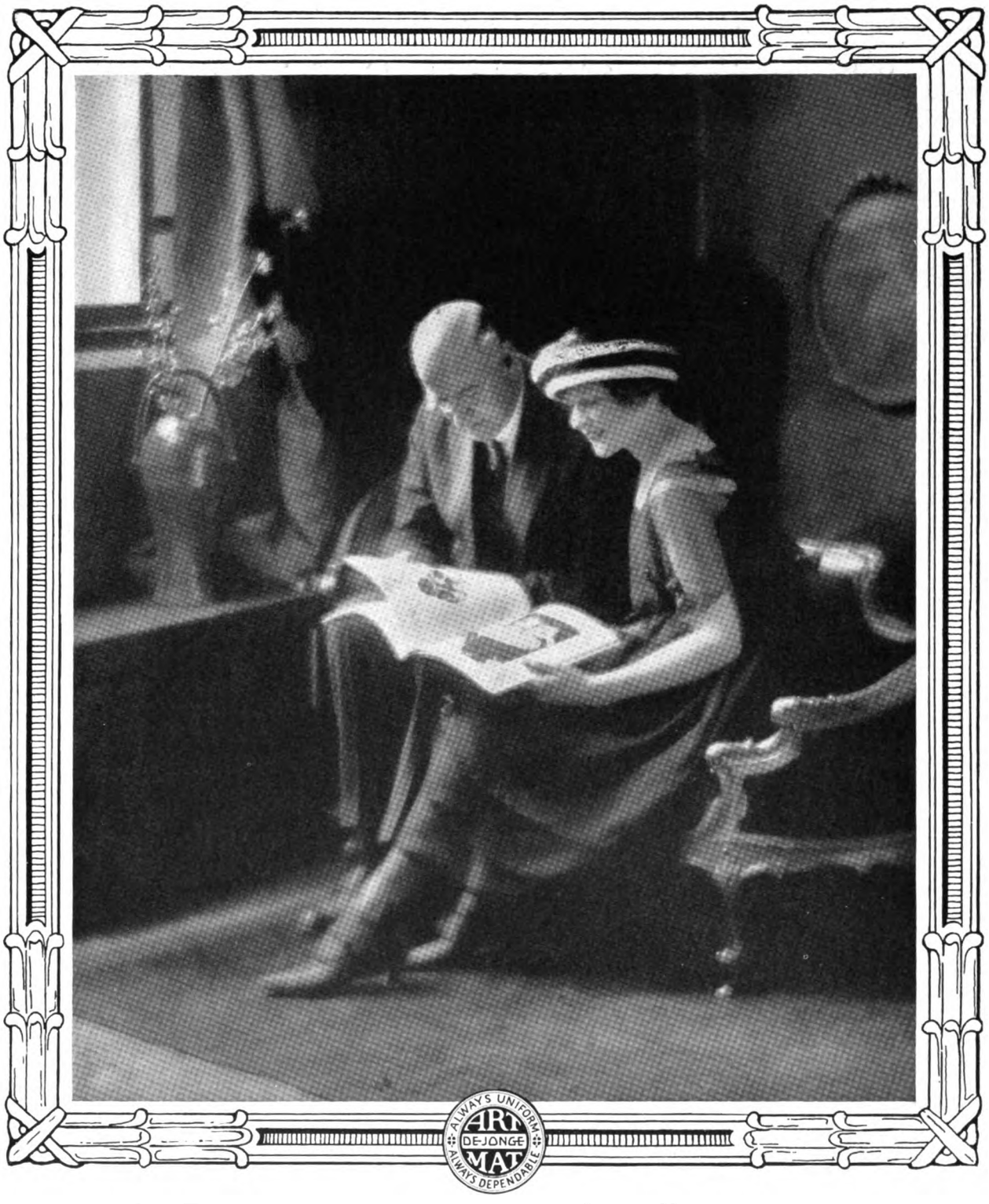
Karpen Mid-Season Exhibition of
Karpen Guaranteed Upholstered Furniture
Karpen Fiber Rush and Reed Furniture
Windsor Chairs and Rockers

EXHIBITION ROOMS

801-811 South Wabash Avenue
CHICAGO

37th and Broadway
NEW YORK

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Let DEJONGE *Art Mat Help Sell Your Goods*

THE TIFFANY OF COATED PAPERS

CATALOGUES printed on its rich, dull-coated surface have a distinction that is highly persuasive. Every detail of an engraving is brought out with a faithfulness that makes it delightfully photographic. Illustrations of *furniture*, *automobiles*, *hardware*, *shoes* and *interior views*, sometimes so difficult to make clear, look their best. DEJONGE *Art Mat* makes the most of every artistic possibility, in type matter and in pictures. ***To whatever sales talk it carries, it lends dignity.***

DISTRIBUTORS

69-73 Duane St. **LOUIS DEJONGE & CO.** New York City

MANUFACTURERS

501-509 South LaSalle Street, Chicago 116 North 7th Street, Philadelphia

The Whitaker Paper Co., Cincinnati and all divisions *The Zellerbach Paper Co.*, San Francisco and all divisions

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"America's Greatest Refrigerator"



No. 2900 BATTLESHIP

An impressive and efficient refrigerator which appeals instantly. Nothing about it to warp, no glued joints to open; hard snow-white enamel that will not chip or discolor. Low temperature, economical ice consumption. Priced very low. Write us for our special proposition.

A. L. RANDALL COMPANY

180 N. Wabash Avenue

Chicago, Ill.

Digitized by Google

Mr. Manufacturer: What % of Production Cost does your finishing department show?

Will you consider a saving in finishing cost, together with an improvement in the quality of your product?

Are you open to conviction regarding the superior results being obtained by leading manufacturers who are using a

NON-VARNISH FINISH?

PRESQUELE METHODS and Materials have won leadership at home and abroad and are available to all furniture manufacturers. For years the famous "Stickley Fumed Finish" was imitated but never equaled. Now the rich "ANTIK" Spraying Stain challenges the best results of the Renaissance Master.

Arrangements can be made for one of our experts to demonstrate The Presquele Method in your plant.



Spraying natural highlight effects without the sandpaper operation.
Drys quick, permitting prompt shipment.

PRESQUELE FINISHING COMPANY
Albert Stickley, Manager
Grand Rapids, Michigan

SPRINGS



No. 54 Porch Swing

PILLOWS

GRAND RAPIDS BEDDING CO.
GRAND RAPIDS, MICHIGAN

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JAMESTOWN FURNITURE EXPOSITION May 1st to 13th

AT this timely and complete Exposition, every furniture merchant can select just the furniture he now needs to meet today's demands—it has been designed, constructed and finished for that end.

It is furniture that sells "along the lines of least resistance" because it has the greatest appeal to the greatest number, and possesses that quality which will meet the choicest desires of the individual. It is properly priced for the merchant's just profits.

QUALITY that insures customer satisfaction—
A JUST PROFIT to the merchant himself—
The SPEEDY TURNOVER that counts—

These are outstanding advantages

The Jamestown Furniture Market Association has made provision to assure every visitor a pleasant and profitable Market visit. Write us regarding railroad transportation, reservations, hotel accommodations, auto routes and any matter in which we can relieve you of detail, worry and hurry

Jamestown Furniture Market Association

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JAMESTOWN LOUNGE COMPANY

Jamestown, N. Y.

Fidelity Upholstered Furniture

At the

JAMESTOWN MARKET

MAY 2nd–14th

New and Original Designs from Our Line will be on Exhibition at the

FURNITURE MANUFACTURERS' BUILDING

(Third Floor)



New York Office: 116 West 39th St., Room 1025

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SHEARMAN BROTHERS COMPANY

Jamestown, New York



Shearman Excellence

It is easy to sell customers when you emphasize to them the ***Quality, Integrity and Beauty*** which combine to make the Shearman upholstered suites a worthy achievement of the present day.

Always Shown at the Jamestown Market

SHEARMAN BROTHERS TRADE COMPANY HIGH GRADE UPHOLSTERY JAMESTOWN MARK NEW YORK

SHEARMAN MADDOX



Sometime—Somewhere—

You may get as good tables—as well made at as moderate a price as Maddox Tables.

But Notime—Anywhere—

will you be able to get better tables—Better made at a more Moderate price.

MADDOX TABLES JAMESTOWN NY

TABLES FOR LIVING ROOM, BED ROOM, LIBRARY

MADDOX TABLE COMPANY

Jamestown, New York

Digitized by Google

A SUITE OF DISTINCTION

The suite illustrated is a nine-piece suite. It is made with Bow End or Straight End beds in both full and twin sizes.

The construction is of the highest type; full dust-proof construction; five-ply top, ends and drawer fronts; in walnut, mahogany and enamel.



No. 796



No. 796



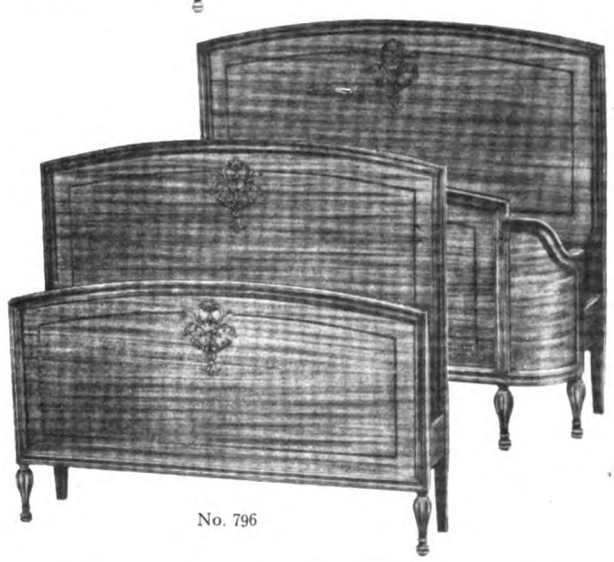
No. 796



No. 796

We believe this to be one of the finest suites ever offered to the trade and its popularity is already being demonstrated by dealers who have bought it.

Plate showing each piece in detail, with price, will be mailed on request. Write today.



No. 796

EMPIRE CASE GOODS CO.

JAMESTOWN, NEW YORK

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THE SELLING VALUE OF PERMANENT COMFORT

When your prospect is *almost* sold with design and covering of furniture and then sits down to get "the feel" of cushions, you are perfectly sure that your sale is complete if you are merchandising ***DOWN INNER SPRING*** Construction.

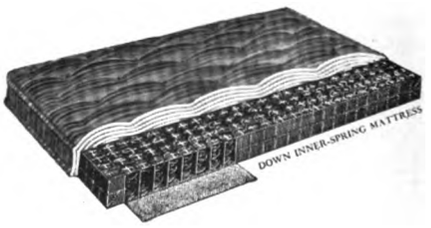
And also in mattresses this foundation assures restful resiliency and "shape holding" qualities that are a constant satisfaction to the user.

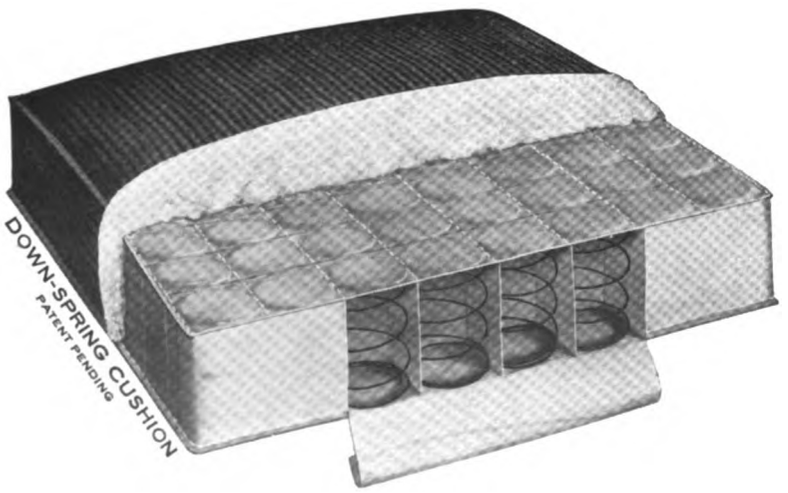
DOWN INNER SPRING Construction lessens sales resistance. Request it of your manufacturer.

NACHMAN SPRINGFILLED CO.

2241-53 S. HALSTED STREET

CHICAGO, ILL.

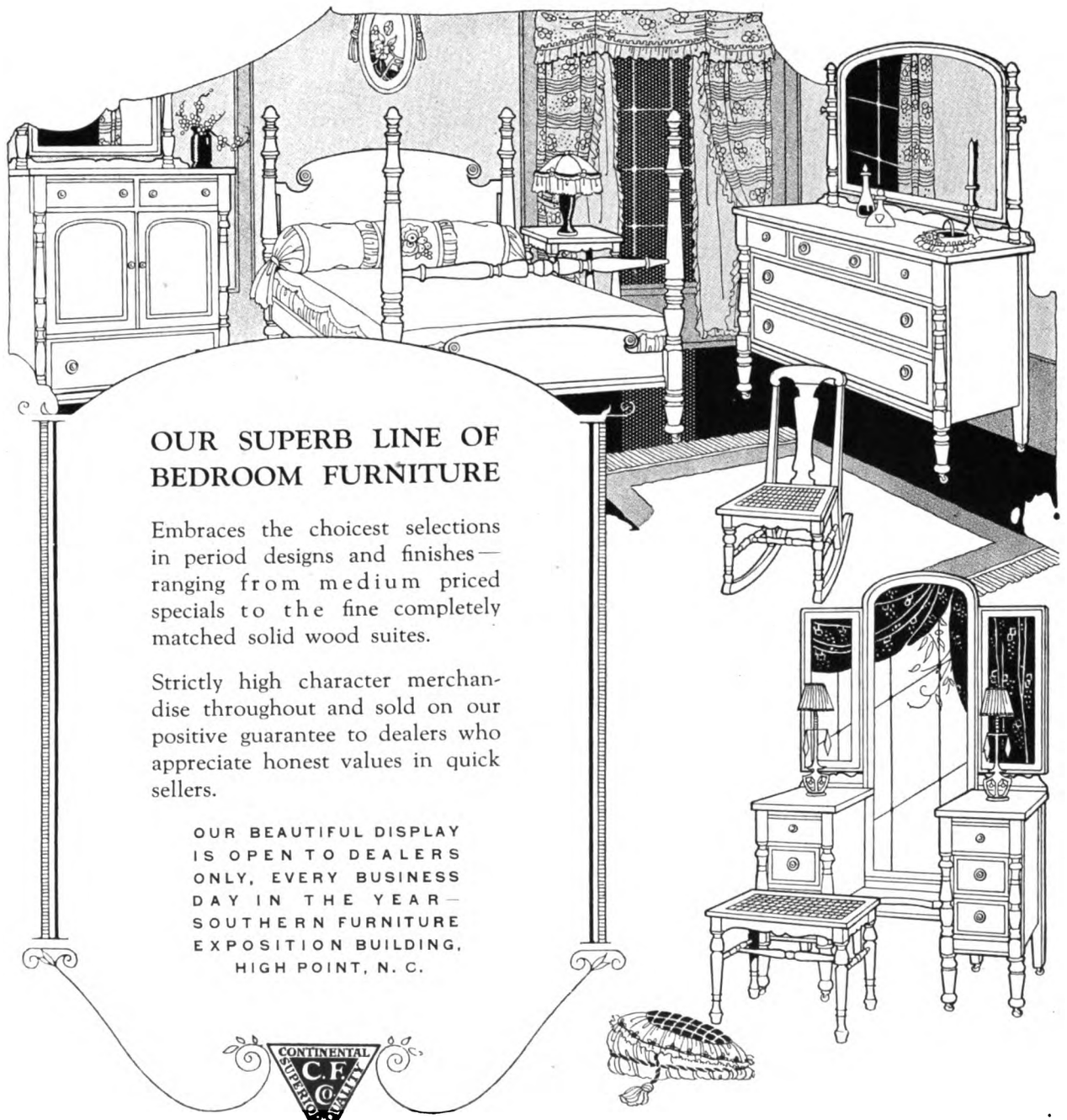




INQUIRIES ARE INVITED FROM MANUFACTURERS OF UPHOLSTERED FURNITURE AND MATTRESSES.

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Continental Superior Quality Bedroom Furniture



OUR SUPERB LINE OF BEDROOM FURNITURE

Embraces the choicest selections in period designs and finishes—ranging from medium priced specials to the fine completely matched solid wood suites.

Strictly high character merchandise throughout and sold on our positive guarantee to dealers who appreciate honest values in quick sellers.

OUR BEAUTIFUL DISPLAY IS OPEN TO DEALERS ONLY, EVERY BUSINESS DAY IN THE YEAR—SOUTHERN FURNITURE EXPOSITION BUILDING, HIGH POINT, N. C.

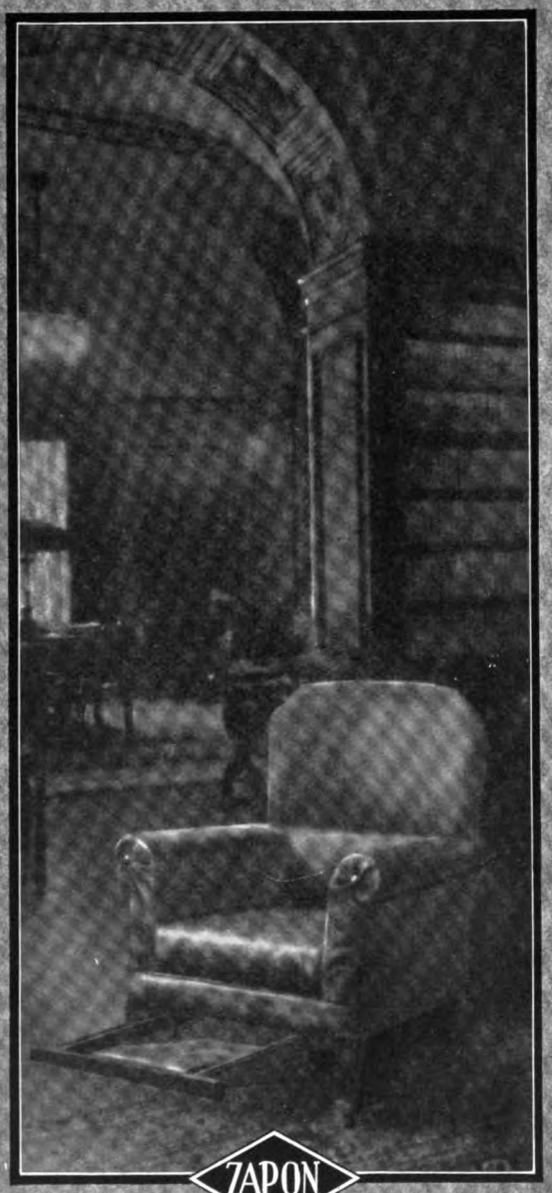
CONTINENTAL C.F.Co SUPERIOR QUALITY

The Continental Furniture Company

HIGH POINT, N. C., U. S. A.

FRED N. TATE, President-Treasurer

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ZAPON

LEATHER CLOTH

The upholstery that is durable

Send for samples showing the ZAPON brands—Muleskin, Broncho, Mustang, Moroccoline and Randco—that are made especially for fine upholstery

ZAPON LEATHER CLOTH COMPANY
200 Fifth Ave., New York
Branches: Chicago, Detroit, Los Angeles, St. Louis

Downy Rest Bed Springs

They Rest You All Over

The Last Word in Bed Spring Construction

Take a DOWNY REST Bed Spring, place it side by side, with any other bed spring, and nine out of every ten people will favor the DOWNY REST—That's one big point.

Ask a user of a DOWNY REST, five, ten or twenty-five years later, if the DOWNY REST Bed Spring is satisfactory and the answer will be invariably the same—"It is a mighty fine spring"—That's another point.

And if you ask a DOWNY REST dealer how these springs sell, if the price is right and the house square, he will tell you promptly that the DOWNY REST is the right spring proposition—That's the point that we're most proud of.

Write for literature and proposition for dealers.

Haggard & Marcusson Co.
Since 1887

1109 W. 37th St., Chicago, Ill.



DownyRest

The Bed Spring that Rests You all over

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ANNOUNCING

a special Exhibit *of*

GREENPOINT PRODUCTS

Consisting of

METAL BEDSTEADS
TRIPLOCK CRIBS
BEDDING
BED ROOM AND
DINING ROOM FURNITURE

APRIL 17th to 29th

IN THE

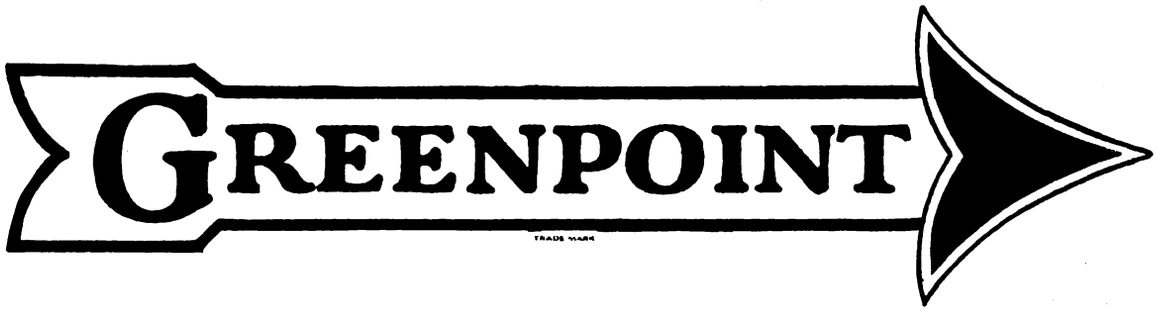
BUTTERFLY ROOM

On the Eighteenth Floor of the

HOTEL PENNSYLVANIA

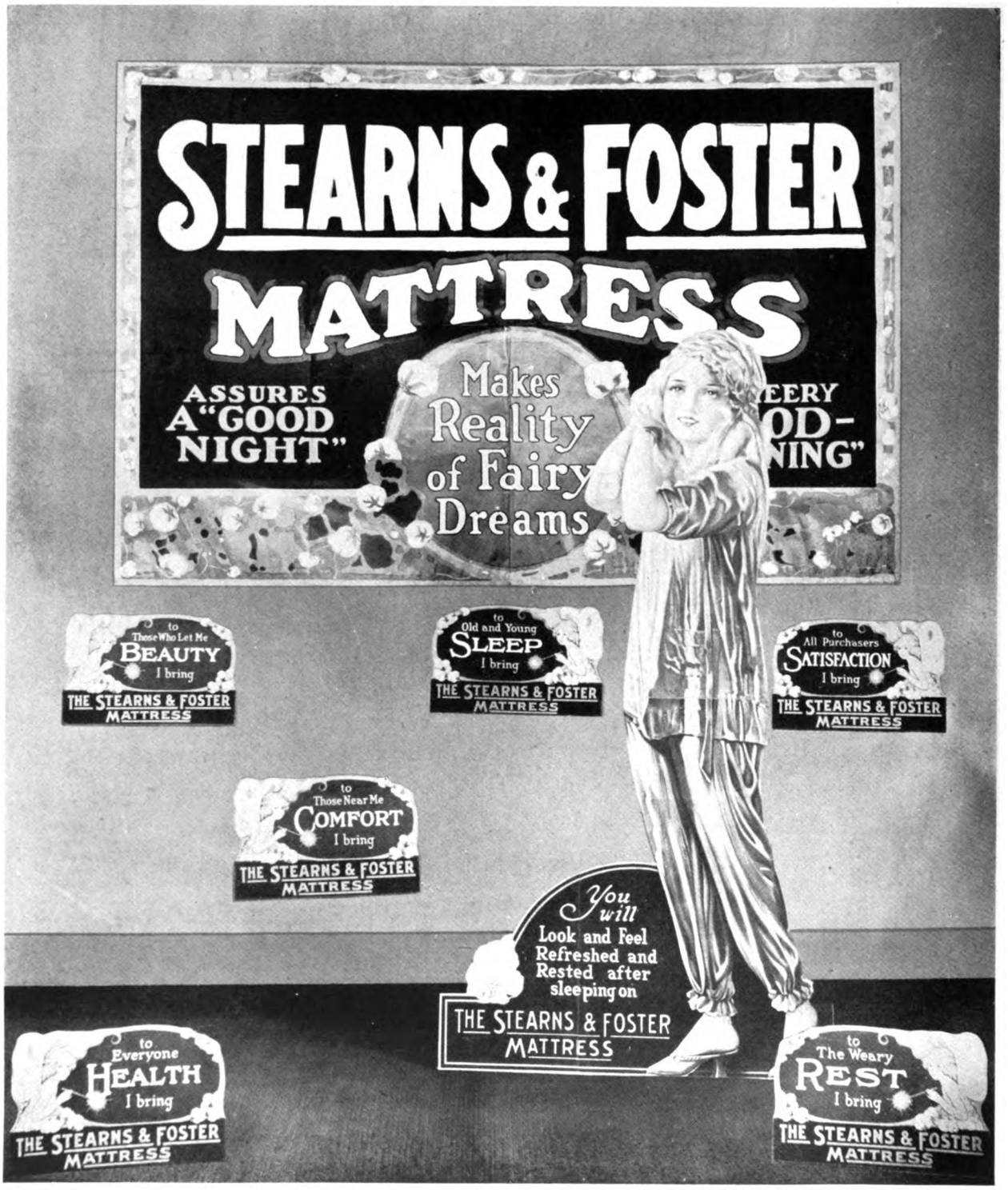
7th Avenue and 33d Street

OPEN EVENINGS
Our representatives will be in
attendance from 9 a.m. to 9 p.m.



GREENPOINT METALLIC BED COMPANY
226 FRANKLIN STREET, BROOKLYN, N. Y.

Digitized by Google



MAKE A SALESMAN OF YOUR WINDOW

There is no article which possesses more genuine human interest—which appeals more directly to the weary passer-by—than a soft, luxurious, sleep-inviting mattress.

The advertising material illustrated above, when used in connection with a few of our mattresses—will tell the story in a very attractive and pleasing manner. It will increase your mattress sales. Ask for it.

THE STEARNS & FOSTER COMPANY

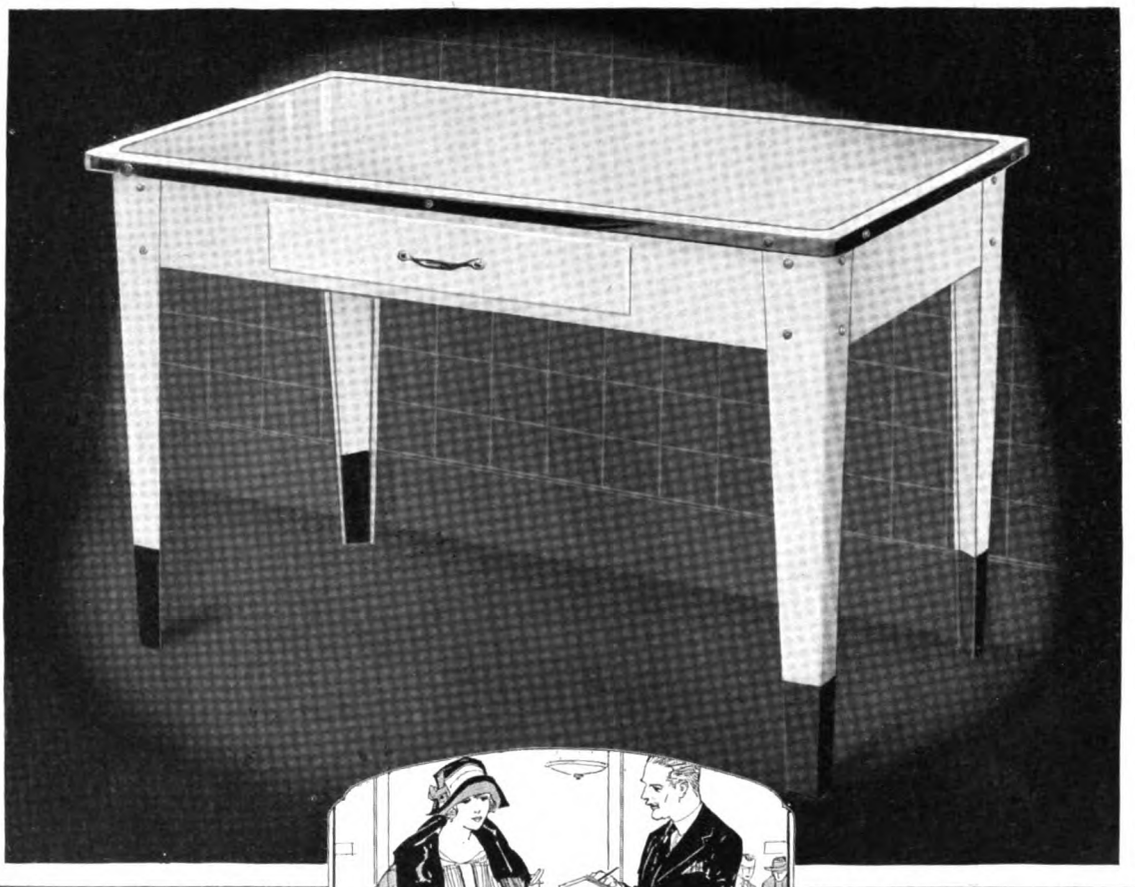
ESTABLISHED 1846

CINCINNATI

Branches: New York, Philadelphia, Pittsburgh, Cleveland, St. Louis, Chicago, Minneapolis, Des Moines

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BUILT LIKE A BATTLESHIP —BRIGHT AS A STAR



STRONG AS STEEL

CLEAN AS CRYSTAL

THE Top is CRYSTEEL — porcelain fused on ARMCO Iron. It can't crack or flake off. The *whitest* most permanent artifical finish for steel ever made. It is impervious to heat or cold or wear—practically impervious to abuse.

The Frame, Legs and Drawer are built to rigid specifications of durability, finish and beauty, significant of the old fashioned manufacturing honesty characteristic of BENJAMIN.

The line includes both All Metal styles and numbers with Solid Wood Legs and Wood Drawers, Decorated or Plain Tops, with boots to match. And the prices are proportionately low, you will agree, showing a nice profit.

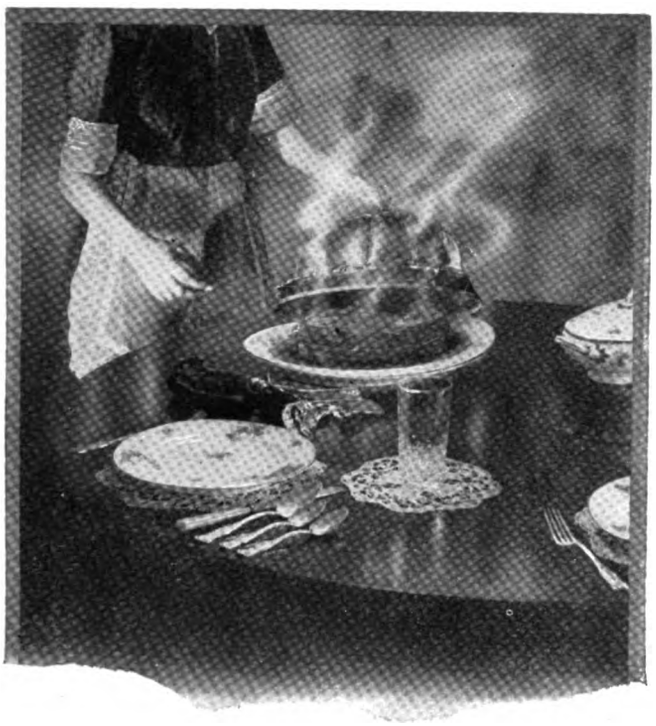
Write "CRYSTEEL" across your letterhead — mail it to us TODAY

Crysteel Works

847 WEST JACKSON BLVD.
CHICAGO, ILLINOIS

BENJAMIN ELECTRIC MFG. CO.

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The wood finish that resists the effects of HEAT

The heat that would blister any ordinary form of wood finish will not affect ZAPONITE—the Pioneer Wood Lacquer.

Besides possessing this advantage, hitherto unknown in wood finishes, ZAPONITE provides the additional advantages of being proof against moisture, checking, cracking and crazing.

Let our Service Division help you determine how ZAPONITE can be used in finishing your products at a SAVING in your production costs. Write us about this service TODAY.

Celluloid Zapon Company

200 Fifth Avenue, New York City

Branches: New Haven, Los Angeles, Chicago

THE PIONEER ZAPONITE WOOD LACQUER





PATENT, ENAMELED
AND
UPHOLSTERY LEATHERS

For high-grade upholstery

GENUINE LEATHER

has no substitute

Quality in upholstery admits of no makeshifts in workmanship or materials. No substitute gives such wear and satisfaction. Beautiful colors may be had to harmonize with modern decorative schemes.

SPANISH LEATHER
(*Hand Crushed*)

MOROCCO GRAINED LEATHER

EMBOSSED and NATURAL GRAINED LEATHER

Finished in full line of stock colors or special colors to order.

BLANCHARD, BRO. & LANE

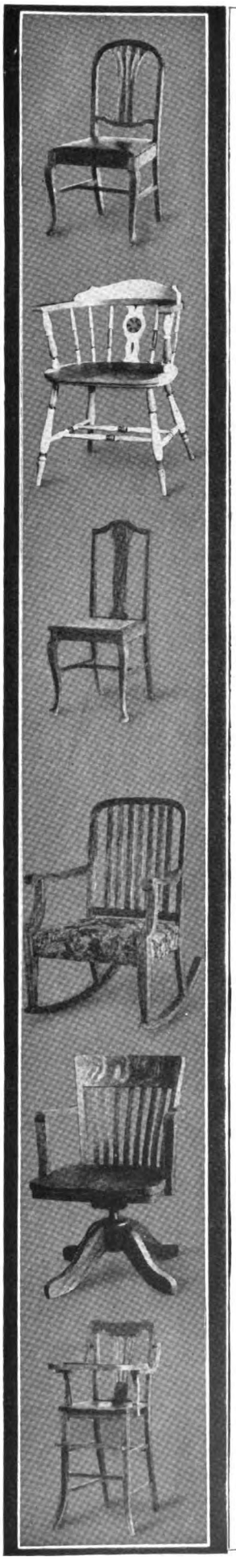
TANNERS and FINISHERS

ESTABLISHED 1860

OFFICE and TANNERY:
NEWARK, N. J.

We sell direct to manufacturers and jobbers

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"All of the BIG things of today were the little ones of yesterday."

CROCKER CHAIRS

A chair for every purpose

Shown permanently at

Furniture Exchange Building
Grand Rapids

1414 So. Wabash Avenue
Chicago

San Francisco Furniture Exchange
San Francisco

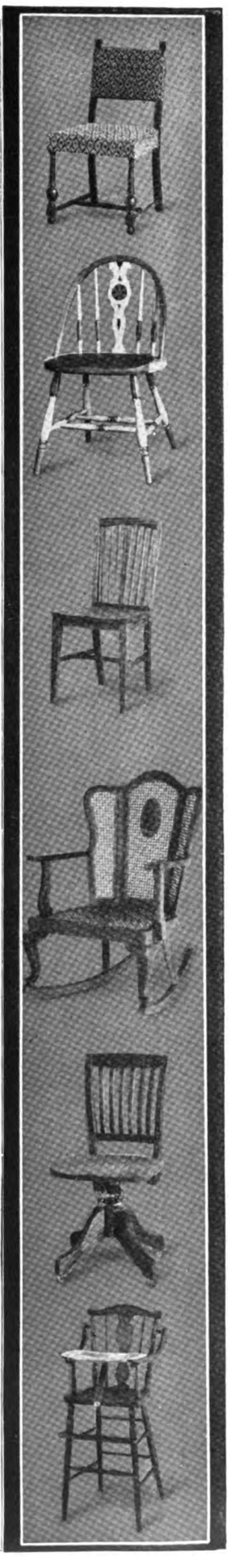
601 First Ave., N. E.
Minneapolis

CROCKER CHAIR COMPANY SHEBOYGAN WIS.

Crocker Chair Company

Sheboygan, Wisconsin

BRANCHES: CHICAGO NEW YORK MINNEAPOLIS OAKLAND



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The examples shown are by

1—Period Cabinet Mfg. Company, *New Albany*
2—Montgomery Table and Desk Works, *Montgomery, Pa.*
3—S. A. Cook & Company. *Medina, New York*
4—The Wabash Cabinet Company
5—Eastern Lounge Company, *New Milford, Conn.*

A few of the many who consider "Domes of Silence" Standard Equipment for Furniture

DOMES of SILENCE

are the Perfect Furniture Footwear

Best for all furniture except Refrigerators and Pianos. They improve the appearance of furniture and save furniture, floors and rugs. Their use means satisfied customers.

HENRY W. PEABODY & CO.
17 STATE STREET NEW YORK CITY
Domes of Silence Division

Specify DOMES OF SILENCE

A mark of BETTER Furniture regardless of its cost F7

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Rockford's good Furniture

ROCKFORD'S FURNITURE MANUFACTURING BUSINESS IS BOUND TO INCREASE.

BIGGER BUSINESS FOR ROCKFORD IS AS CERTAIN AS ANYTHING COULD POSSIBLY BE, AND THE REASONS ARE EASILY TOLD.

FOREMOST IS THE SOUND BUSINESS POLICY AND DEPENDABLE PRODUCT FOR WHICH ROCKFORD MANUFACTURERS ARE RENOWNED.

THEN OF ALMOST EQUAL IMPORTANCE IS THE UNITED AND CONSISTENT CAMPAIGN OF PUBLICITY NOW UNDER WAY.

Digitized by Google

ROCKFORD'S FAMOUS

FURNITURE of proven merit is assured a constant market in America for many years to come. Because our product passes the test, it is a profitable line for the majority of dealers to handle.



MECHANICS FURNITURE COMPANY
ROCKFORD ILLINOIS

Individuality in Furniture

does not necessarily entail an additional expense in production.

For forty-five years we have been making furniture of pleasing individuality, at a price that assures repeat orders.



UNION FURNITURE COMPANY
ROCKFORD ILLINOIS

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GOOD FURNITURE

If more homes were furnished with Skandia Furniture there would be a greater proportion of Better Homes.



SKANDIA FURNITURE CO.
ROCKFORD, ILLINOIS

Exhibit at Grand Rapids during the July Market, 5th floor, Klingman Bldg.
Mr. E. H. Dalberg in charge as usual.
Mr. F. J. Murphy also in attendance.

Metropolitan Representatives:
Hettech and Ward
c/o Bedford Chair Co., Brooklyn, N. Y.



NEW SUITES FOR THE DINING ROOM
IN RENAISSANCE, GEORGIAN AND CHIPPENDALE STYLES

ROCKFORD DESK COMPANY
ROCKFORD, ILLINOIS

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ROCKFORD'S FAMOUS

We make furniture for the average American home; which means well-made furniture, attractively finished.



Represented by
BRUNNER BROS., N. Y. C.
LEO ADLER, CHICAGO

ILLINOIS CABINET CO.
ROCKFORD, ILLINOIS

This china cabinet is part of a very much appreciated ten-piece dining room suite. It is distinctly different from the average type of china cabinet on the market.

Showroom at Rockford always open.



No. 207½

EXCEL MANUFACTURING COMPANY
ROCKFORD, ILLINOIS

Henry Lowenthal & Son, 610 W. 150th St., N. Y. C., Metropolitan Representative.

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GOOD FURNITURE

Send Us Your Copies of
Good Furniture Magazine
for a Permanent Binding

They belong in your library, bound into a beautiful book. We offer choice of two handsome bindings.

Bound in Brown Morocco leather back; brown silk-cloth covers; title and volume number stamped in gold on back, cloth joints and matched end sheets; the whole hand-sewed . at $4.00 per volume

OR

Entire binding of brown art canvas, with cloth joints and matched end sheets, hand-sewed . . . . . at $3.00 per volume

THE DEAN-HICKS COMPANY
Publishers
Grand Rapids, Michigan



We make furniture for the discriminating purchaser at a price that is more than satisfactory to our dealers. Write for our price on the above suite complete.

ROCKFORD PALACE FURNITURE CO.
ROCKFORD, ILL.

Furniture of extreme elegance and fine workmanship.



We are showing the buffet of this very beautiful inlay suite so that dealers may realize our preparedness to supply the necessary furniture for "Better Homes."

ROCKFORD CHAIR & FURNITURE COMPANY
ROCKFORD ILLINOIS

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Every User is Also a Booster for GUNN "LINO" DESKS



Gunn Sectional Bookcases

And

Gunn "Lino" Desks and Tables

Are easily sold because the consumer knows and has confidence in GUNN Goods through our consistent National Advertising and extensive Dealer Representation.

CATALOGS AND FULL PARTICULARS ON REQUEST

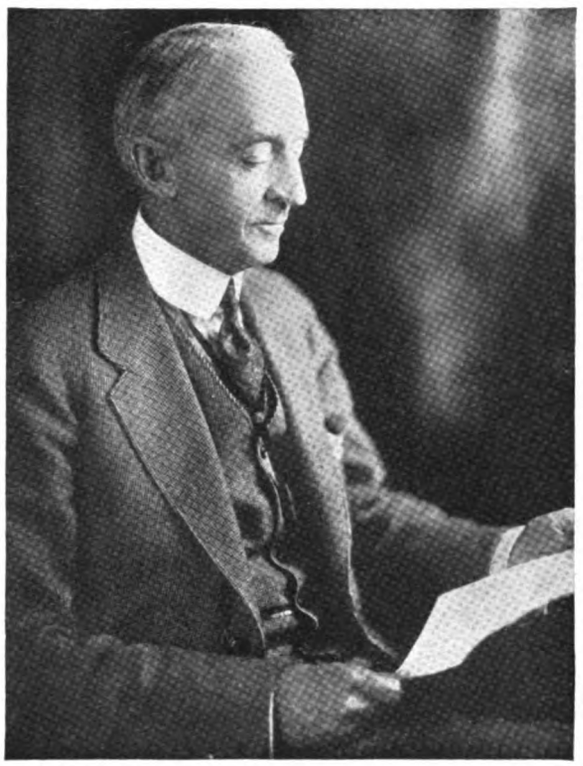
The word Lino is copyrighted and the Gunn Lino Top is patented

The Gunn Furniture Company

Grand Rapids, Michigan

Thirty Years Builders of Sectional Bookcases and Office Desks

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VALENTINE WINTERS

PRESIDENT, WINTERS NATIONAL BANK, DAYTON, OHIO
PRESIDENT, CITY RAILWAY COMPANY, DAYTON, OHIO

A complete audit by a reputable firm of certified public accountants is beyond all doubt one of the greatest factors in making for better business. The corner-stone of the foundation of the credit structure is the availability of credit at the proper time and in the proper proportion to the needs of business as a whole.

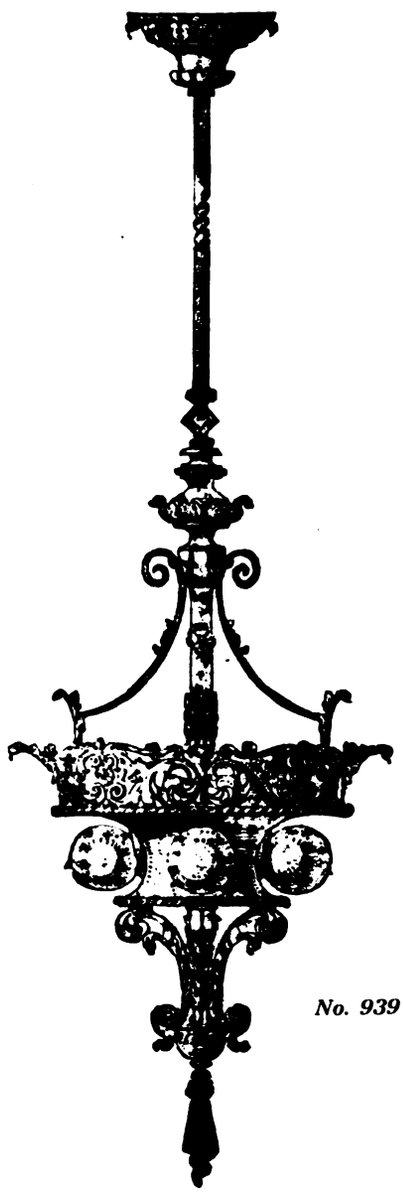
Only through the medium of a complete audit can the banker feel the pulse of the borrower.

Valentine Winters

Published in the interest of better Business
BY ERNST & ERNST

THE DECORATORS SUPPLY CO.
2547 ARCHER AVE.
CHICAGO, ILL.

Composition Lighting Fixtures For Every Purpose



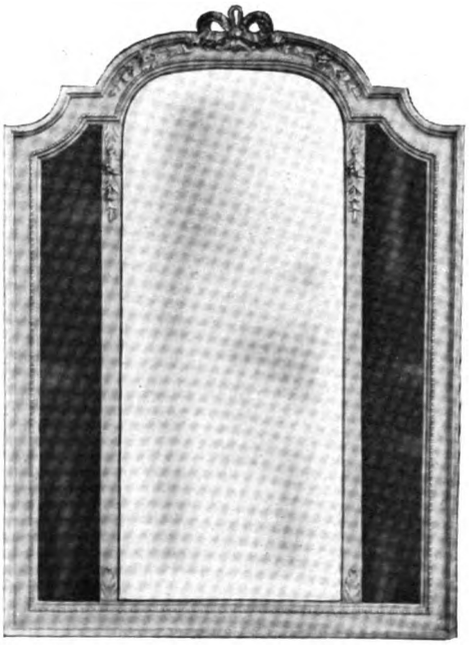
No. 939

Catalog No. 114
Now Ready For Distribution

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FURST LINE
SECOND TO NONE

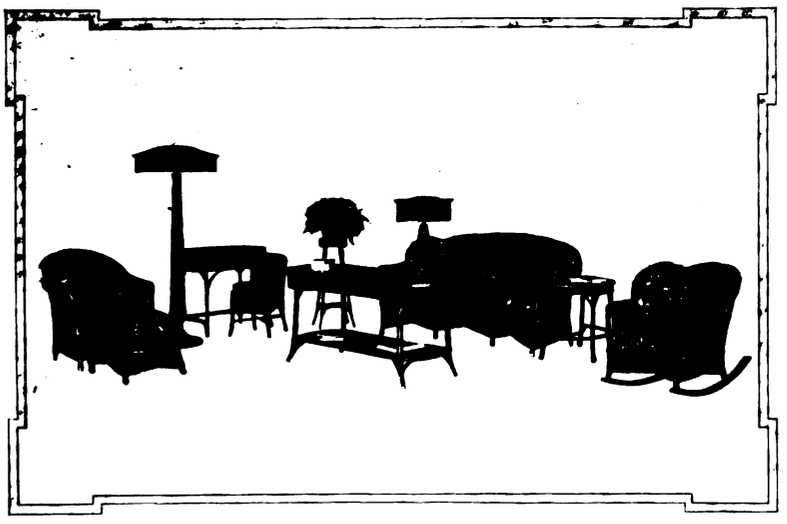
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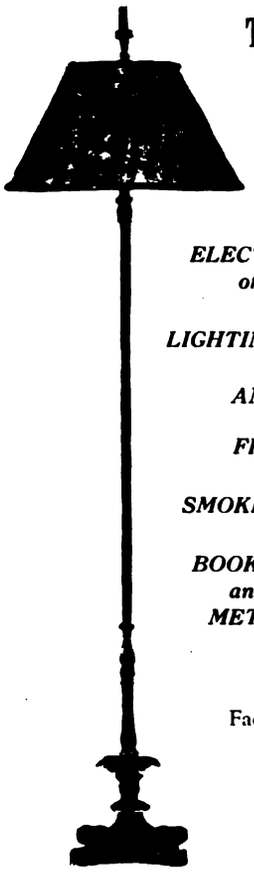
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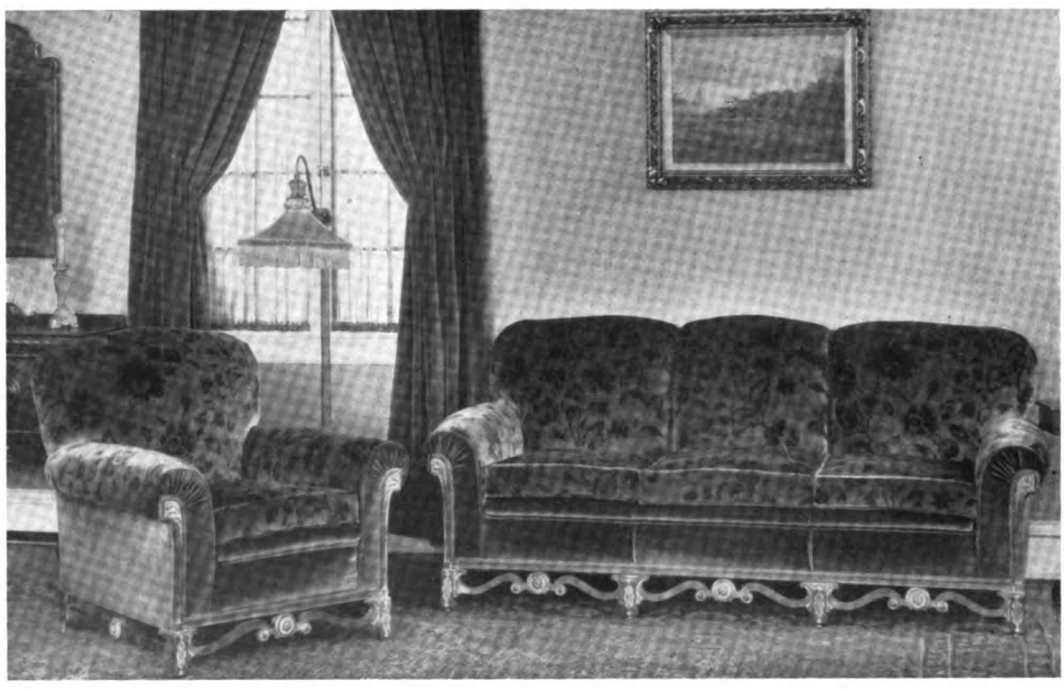
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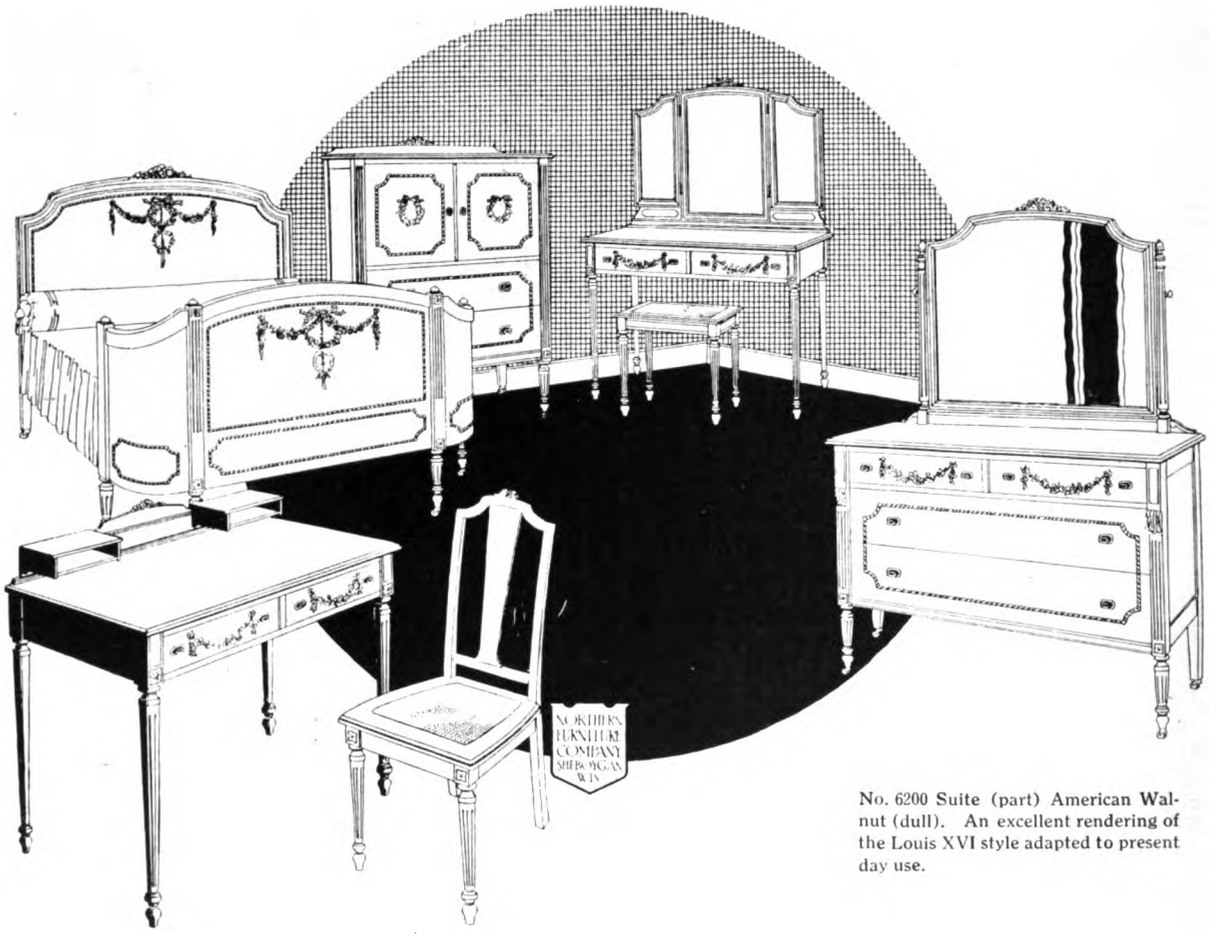
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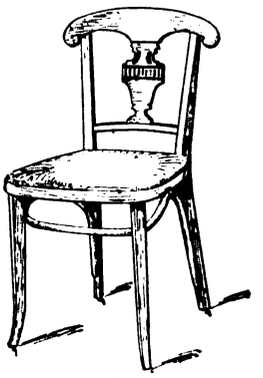
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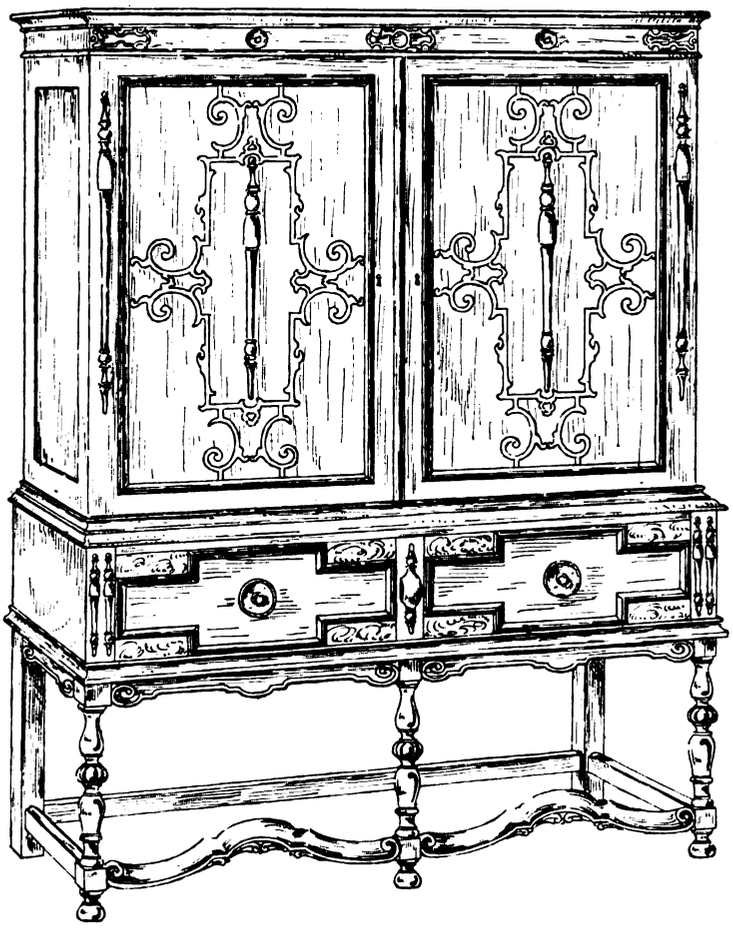
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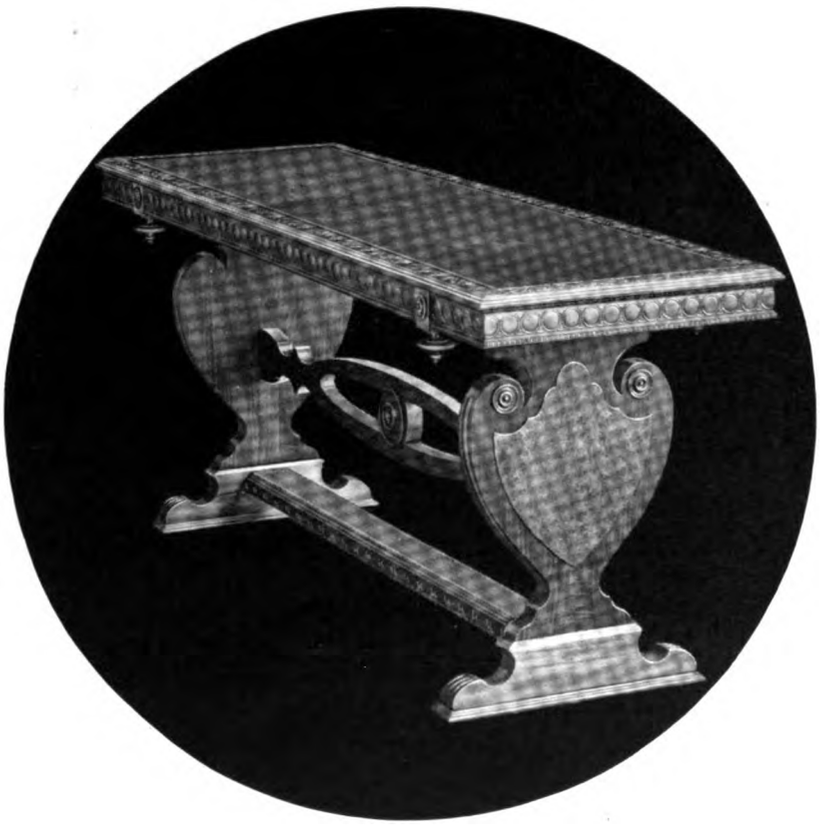
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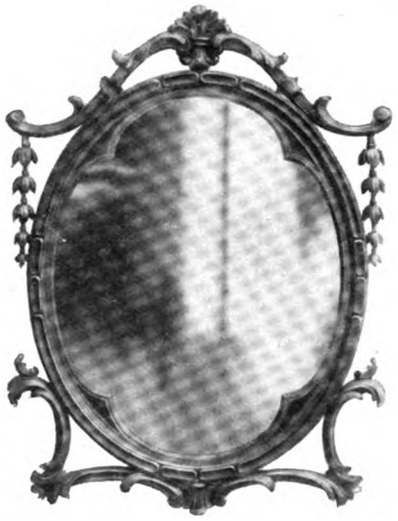
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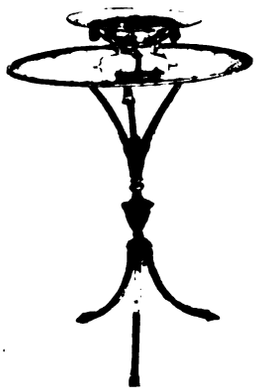
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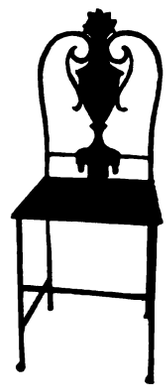
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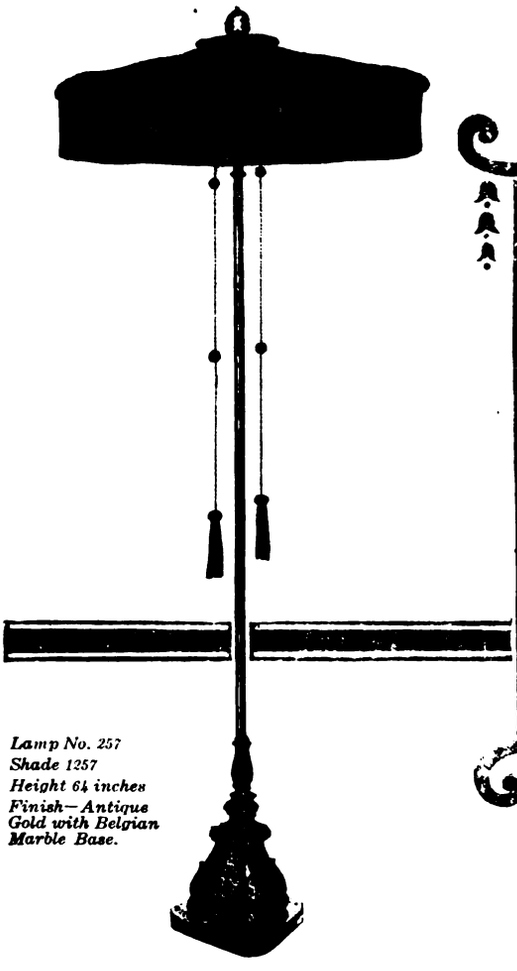
CZECHOSLOVAKIA

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Lamp No. 257
Shade 1257
Height 64 inches
Finish—Antique Gold with Belgian Marble Base.

HOW LAMPS ARE MADE

No. 7

THE PERFECT MATERIAL

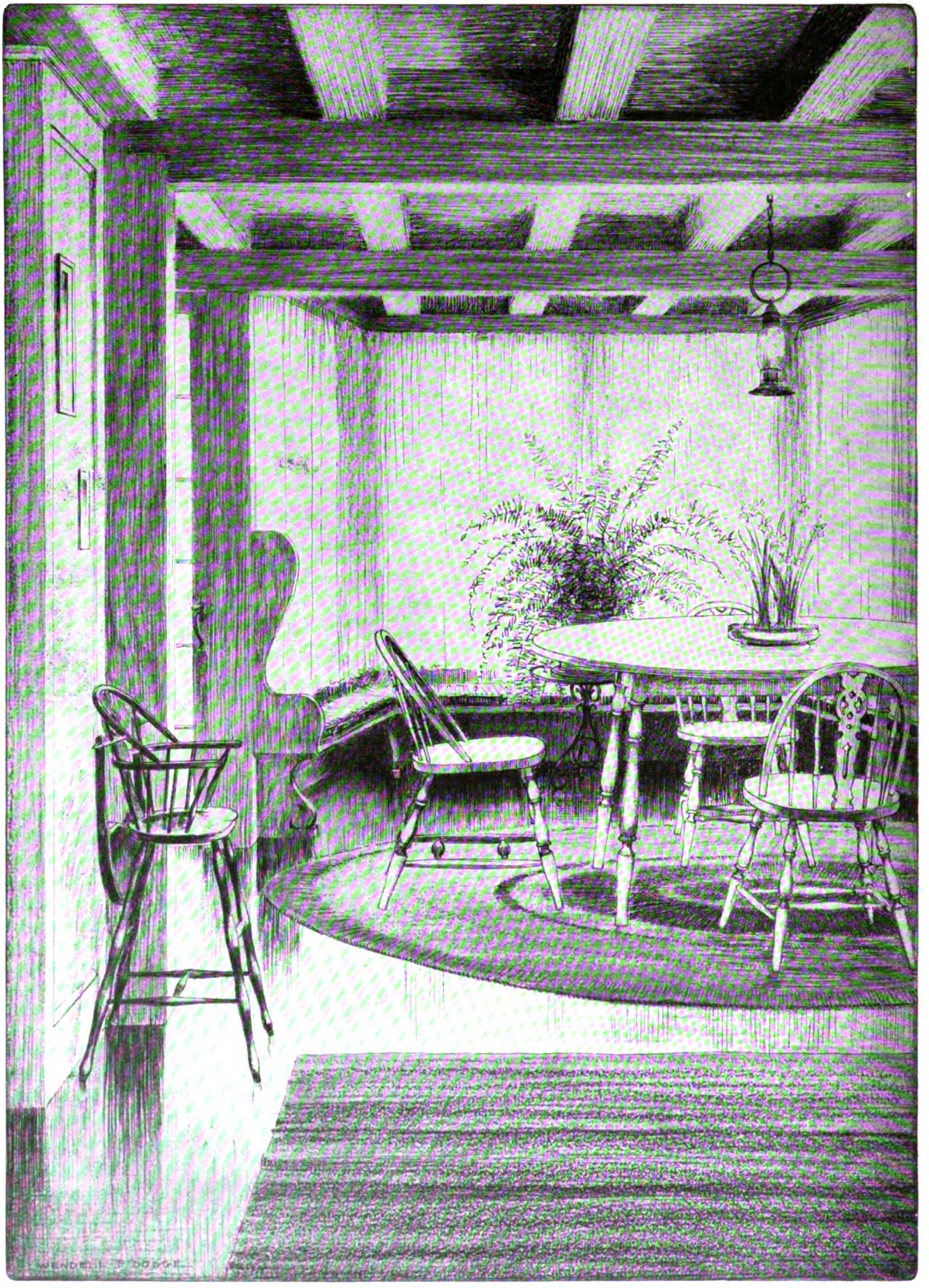
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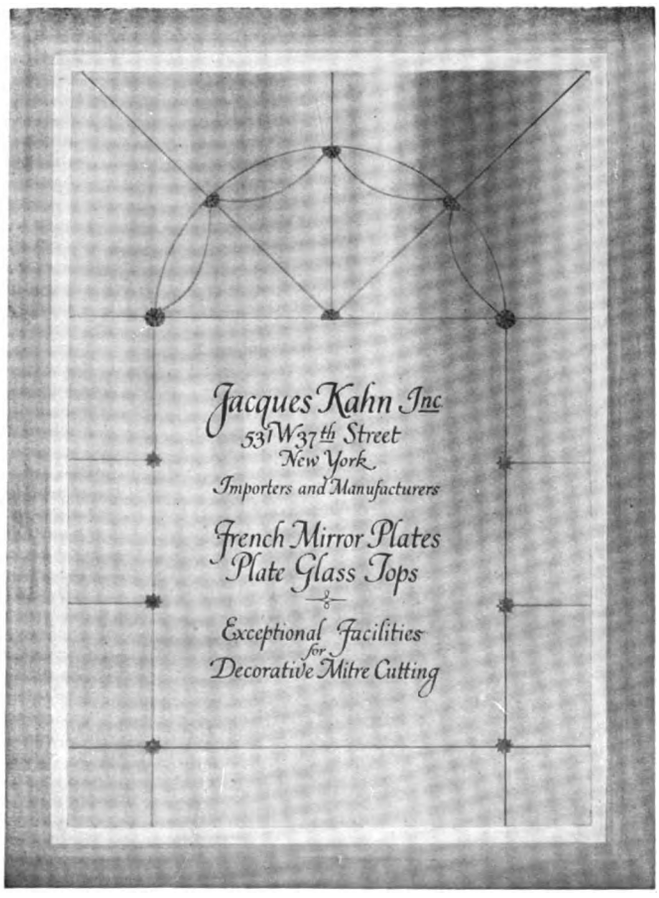


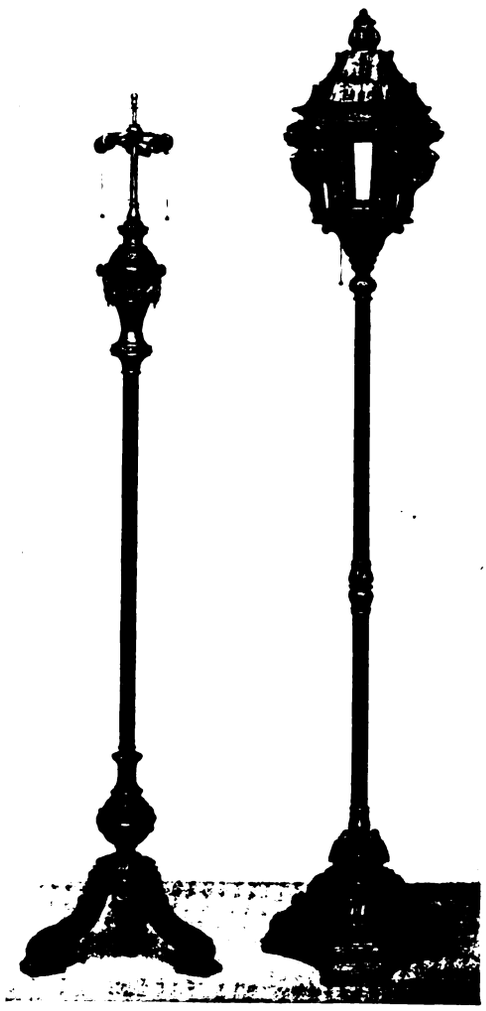
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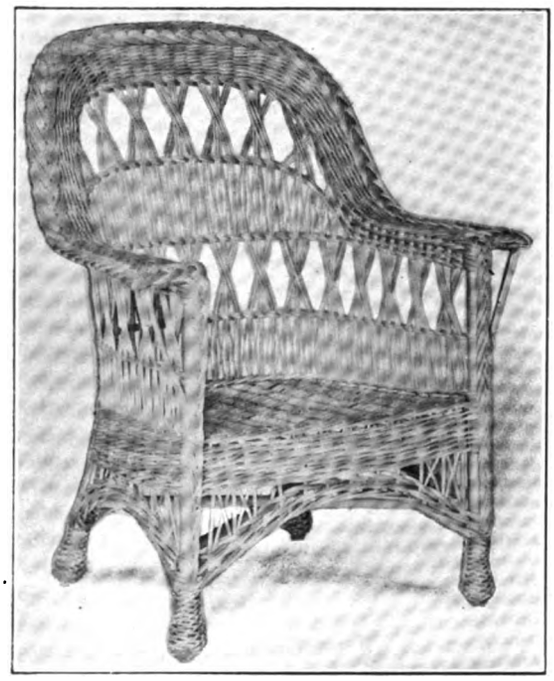
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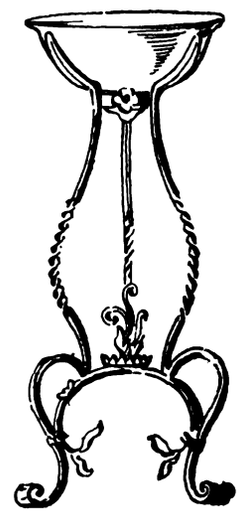
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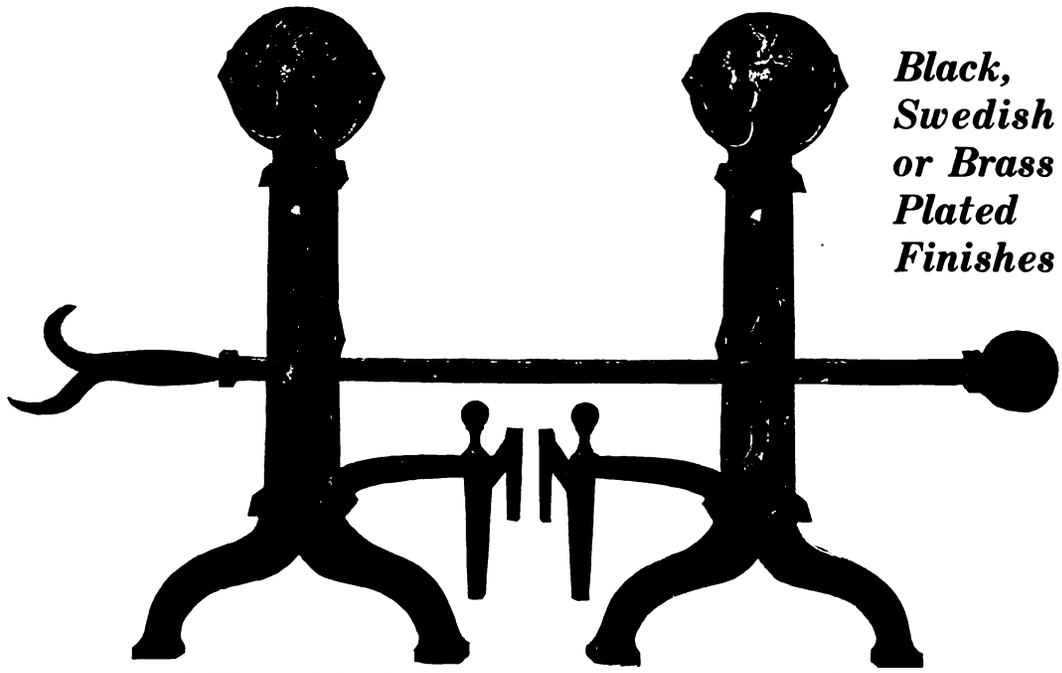
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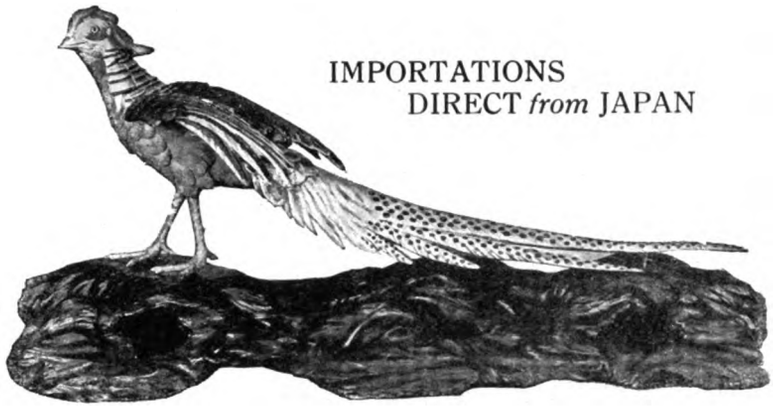
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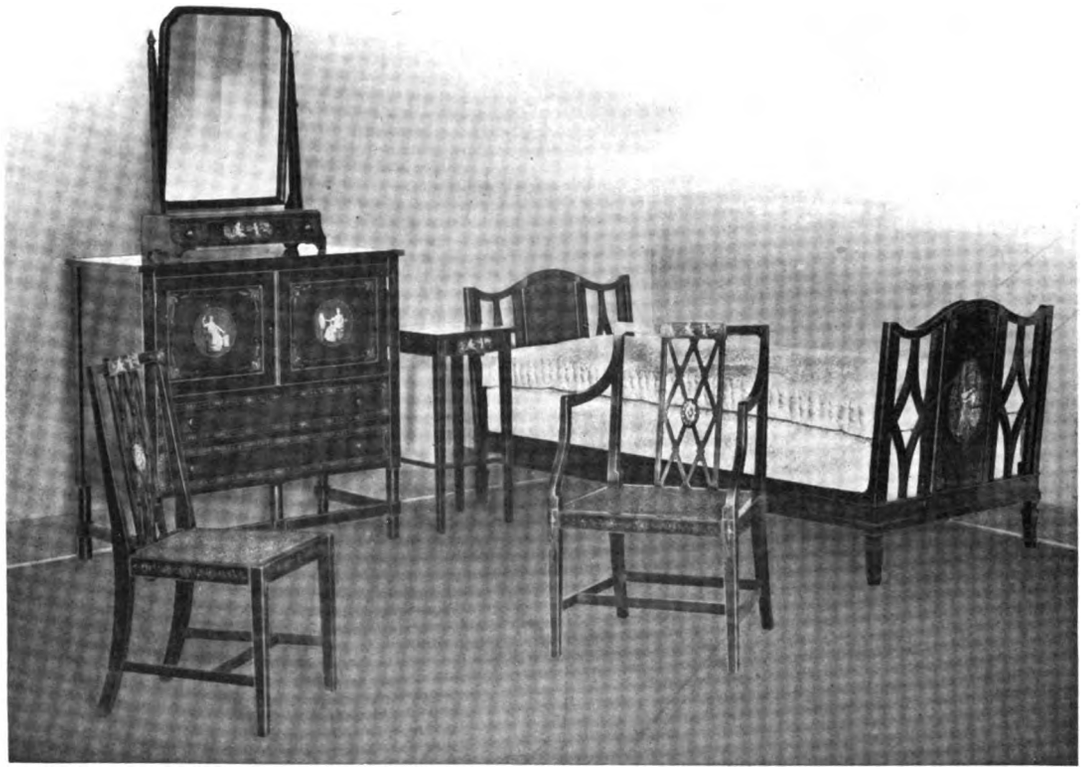
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All half full size except lock plate one third



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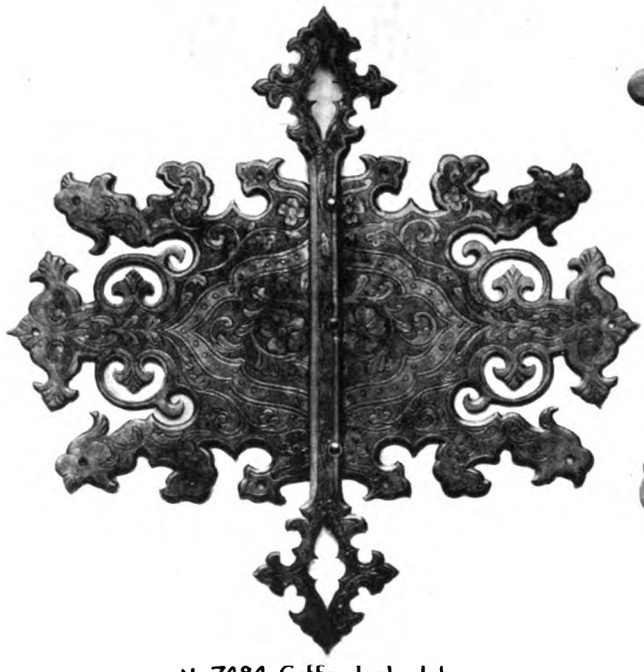
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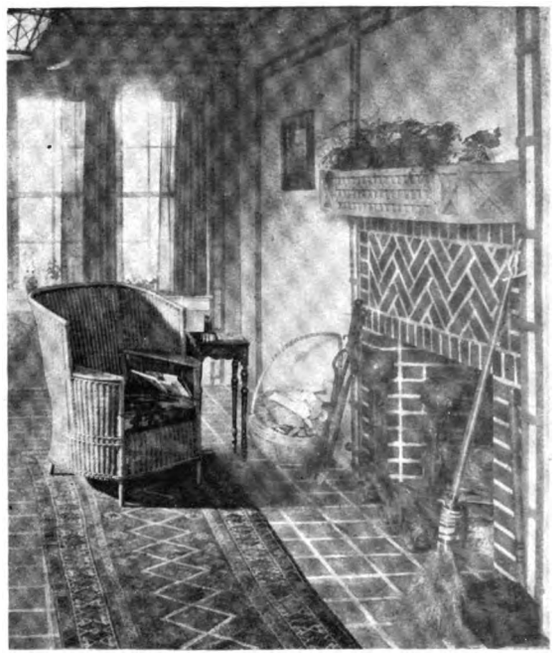
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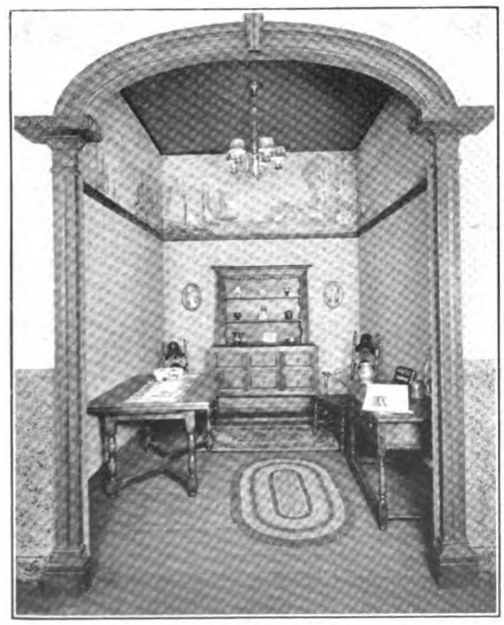
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WE have recently published a comprehensive album for Decorators which contains large size illustrations of complete groups printed by the photogravure process. We will gladly send the album on approval to all who are interested. It is the best substitute for a complete display of the furniture itself and will help in visualizing rooms to your clients.

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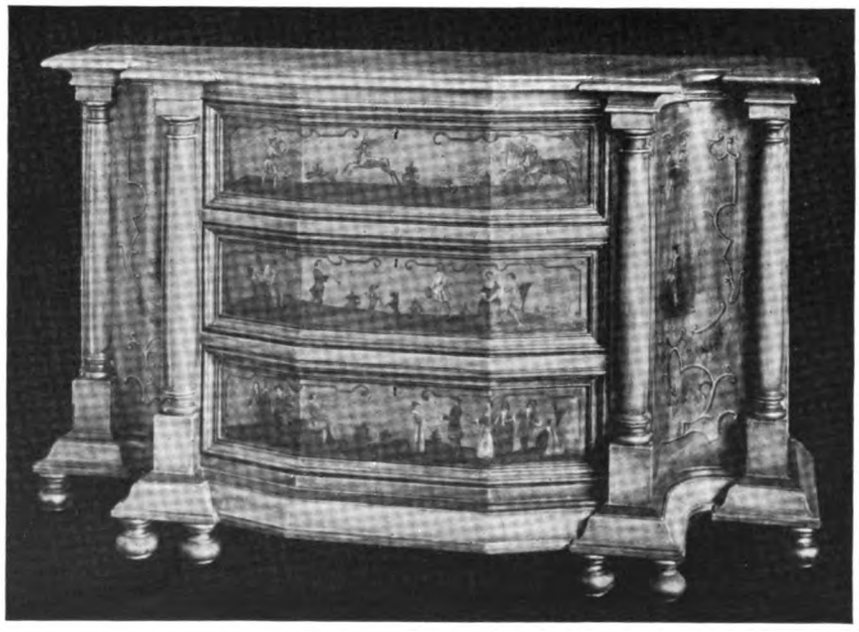


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Our Duncan Phyfe suite, here illustrated, is an adaptation of original pieces in the Metropolitan Museum of Art.

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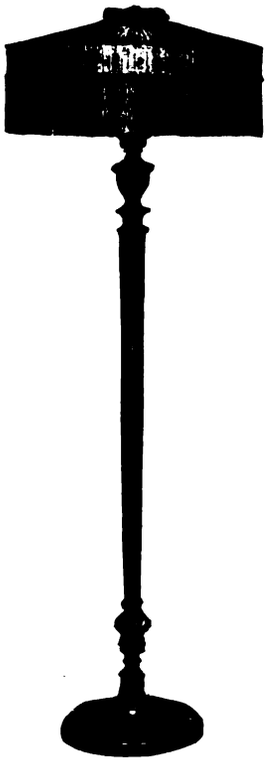
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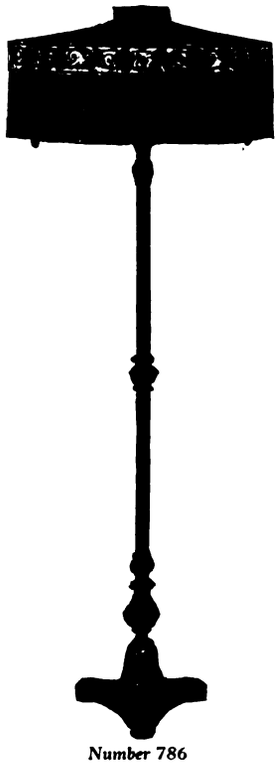
A few interesting selections from our extensive Line of decorative lamps.



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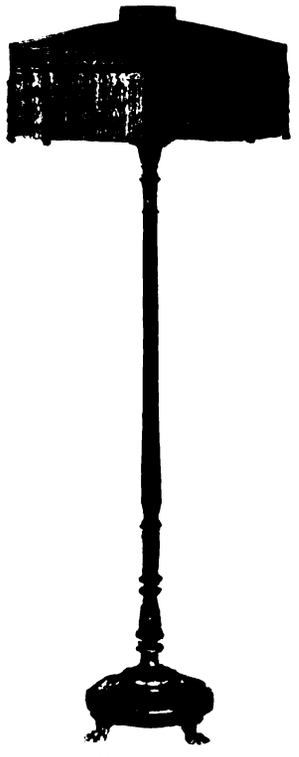
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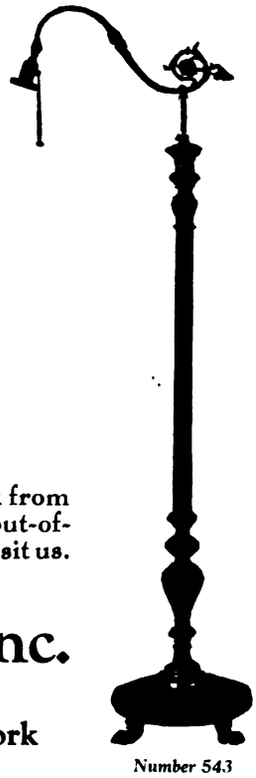
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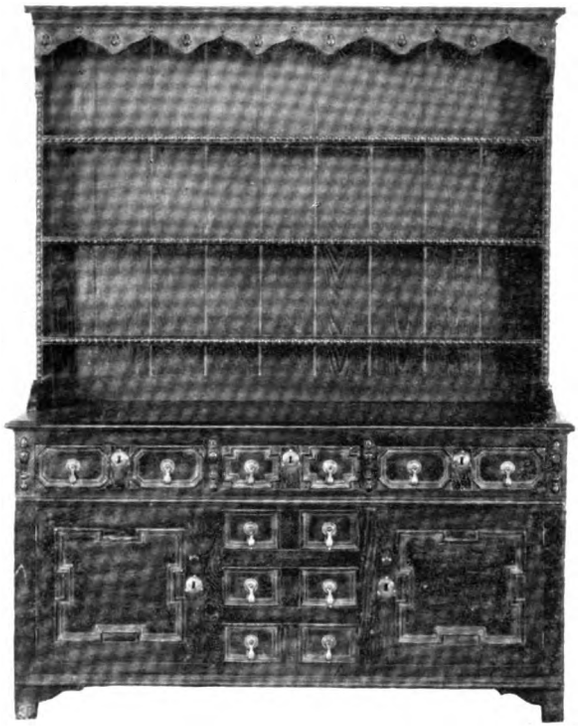
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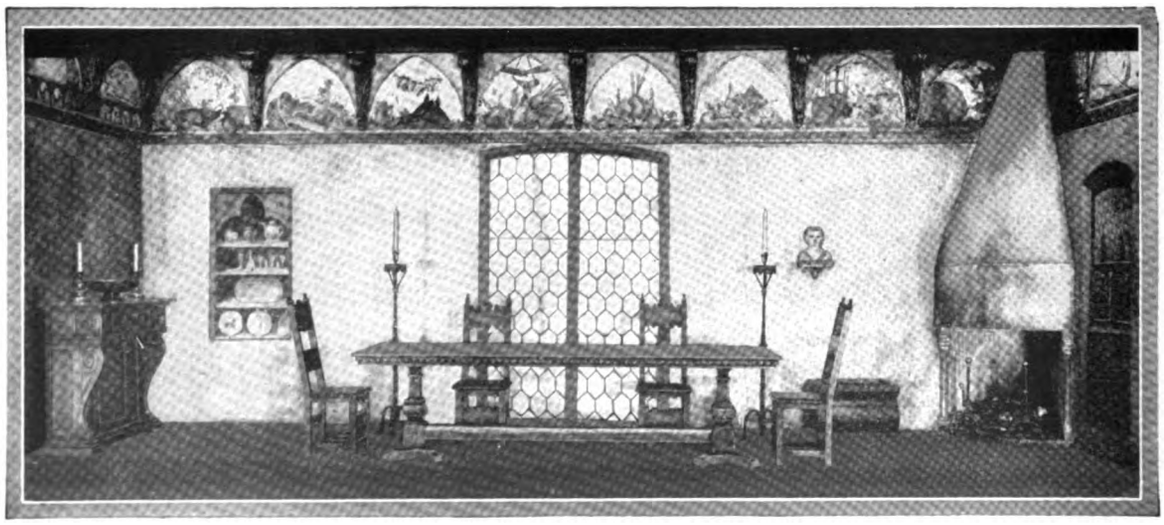
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PLATE 347

AN ITALIAN TYPE INTERIOR PRODUCED ENTIRELY WITH MODERN FURNISHINGS

Suite No. 2770, made by
NORTHERN FURNITURE COMPANY
Sheboygan, Wisconsin

COPR. GOOD FURNITURE MAGAZINE

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A TYPICAL ITALIAN INTERIOR FOR THE MODERN HOME

NOT everyone who furnishes a dining room with Italian Renaissance period furniture will try to duplicate an Italian interior in its entirety, but many people like to at least develop a touch of the distinctive Italian atmosphere.

The interior here shown is splendidly educational because it is a complete reproduction of an Italian dining room and will serve as a guide to anyone wishing to approximate such a plan. Possibly, however, it is not quite correct to convey the idea that the furniture is an exact reproduction of Italian furniture, because the original furniture from which this suite is adapted would be entirely out of proportion in a modern home, a fact which also applies to the proportion of the room itself. It would be more nearly correct to say that the art and atmosphere, the style and characteristics of an Italian interior have been well adapted to this modern dining room.

Practically everyone will immediately notice the one article that is strictly modern, that is the brass bound box for holding the fire-wood and logs. But even though these boxes were not used by the Italians its severe lines are not out of place in this type of interior.

Because electric lights were unknown when this room originated, the architect has cleverly concealed them among the beams of the ceiling in this reproduction. Another very interesting feature is the surprisingly low cost of the furnishings in this interesting room.

PLATE 347
SPECIFICATIONS OF FURNITURE

1. SERVER—Top, 19 x 42.
2. SIDEBOARD—Top, 23 x 72.
3. BENCH—Top, 17 x 48.
4. CHAIR—
5. ARMCHAIR—
6. CHINA CABINET—Top, 17 x 43; H, 65".
7. EXTENSION TABLE—Top, 45 x 66.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED DINING ROOM

Suite No. 2770, made by
NORTHERN FURNITURE COMPANY
Sheboygan, Wisconsin

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PLATE 352
A QUEEN ANNE PERIOD ADAPTATION FOR THE MODERN BED ROOM
Suite No. 670, made by
AMERICAN FURNITURE COMPANY
Batesville, Indiana

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A LARGE BED ROOM, BEAUTIFULLY FURNISHED

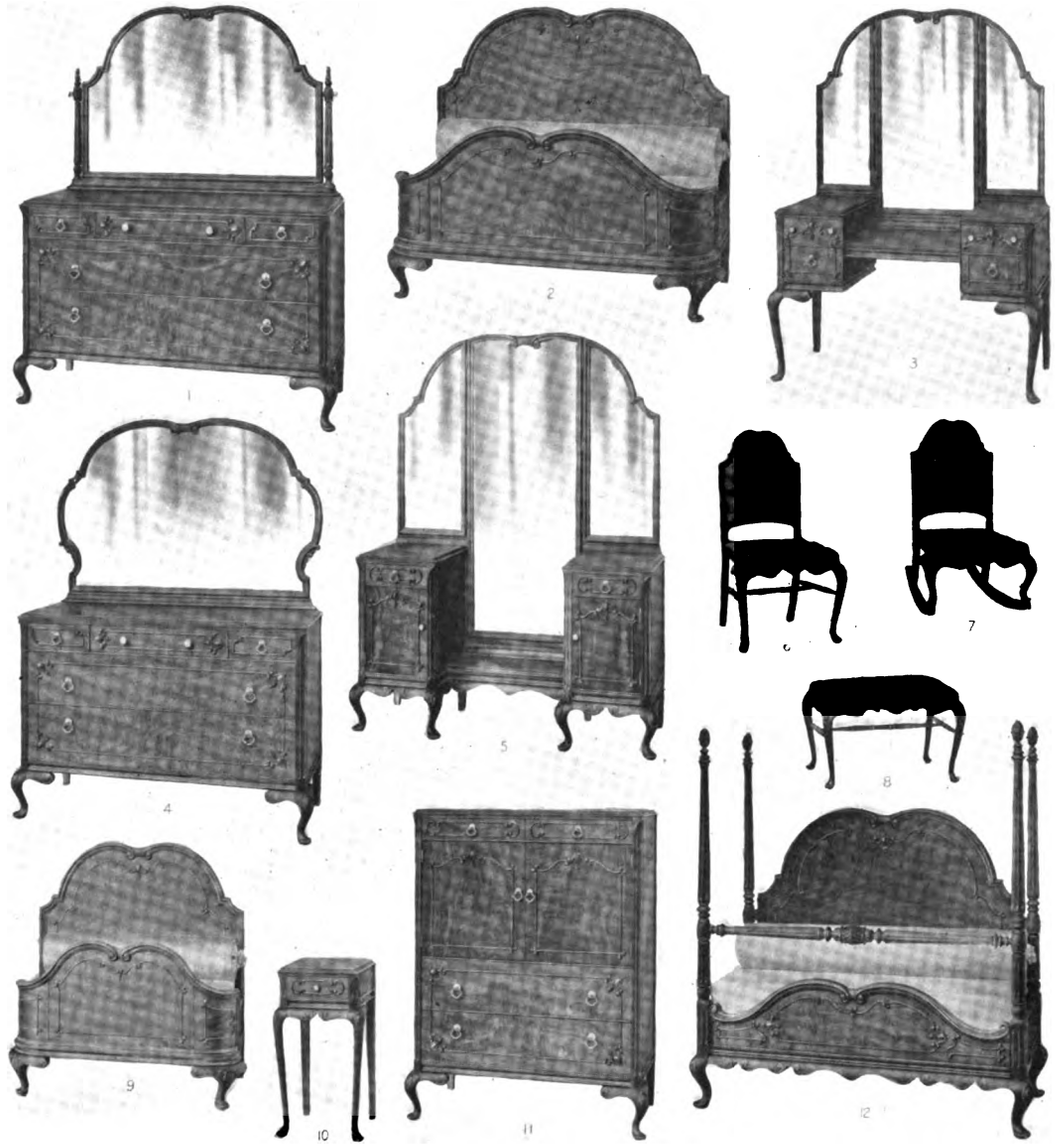
THE primary distinguishing feature of most period furniture is the shape of the general outline of the pattern. Consider, for example, three styles which thoroughly explain this point, the Louis XIV, Louis XVI and Queen Anne motifs. The Louis XIV style is recognized by the double bend of the curves. The Louis XVI style is based on straight lines, while the Queen Anne style has the beautiful reverse curve as the principle motif. The reverse curve of the Queen Anne style is recognized as the most beautiful of all lines, but although it is so universally appreciated and enjoyed, it takes the trained artist to use it in design in such a way that the result will be entirely pleasing.

In this interesting bed room suite the Queen Anne motif is in a large measure responsible for the attractiveness of the pattern, but the charming ornamentation also has a large share in the beauty of the complete suite. There are, of course, several other delightful features which must not be overlooked, such as the artistic seat coverings, the utility of the mirrors, and the rich beauty of the walnut with its truly artistic finish. This suite is made large and roomy in every way; the dimensions are big, the seats are much larger than usual, and there is no evidence of the furniture being made to a cost. Indeed, it is quite evident that the designer's idea of a big, beautiful Queen Anne suite has been carried out completely in the production.

PLATE 352

SPECIFICATIONS OF FURNITURE

1. DRESSER—Top, 54 x 24; Plate, 44 x 30.
2. BED—Height, 4′ 2″; Slat, 4′ 6″.
3. DRESSING TABLE—Top, 46 x 20; Plate, 36 x 15; Plate, 30 x 10.
4. DRESSER—Top, 50 x 24; Plate, 48 x 30.
5. VANITY—Top, 52 x 20; Plate, 54 x 20; Plate, 34 x 12.
6. CHAIR—
7. ROCKER—
8. BENCH—
9. TWIN BED—Height, 4′; Slat, 3′ 3″.
10. NIGHT STAND—Top, 15 x 16.
11. CHIFFORETTE—Height, 54″; Width, 40″; Depth, 22″.
12. BED—Height, 56″; Slat, 4′ 6″.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED BED ROOM

Suite No. 670, made by
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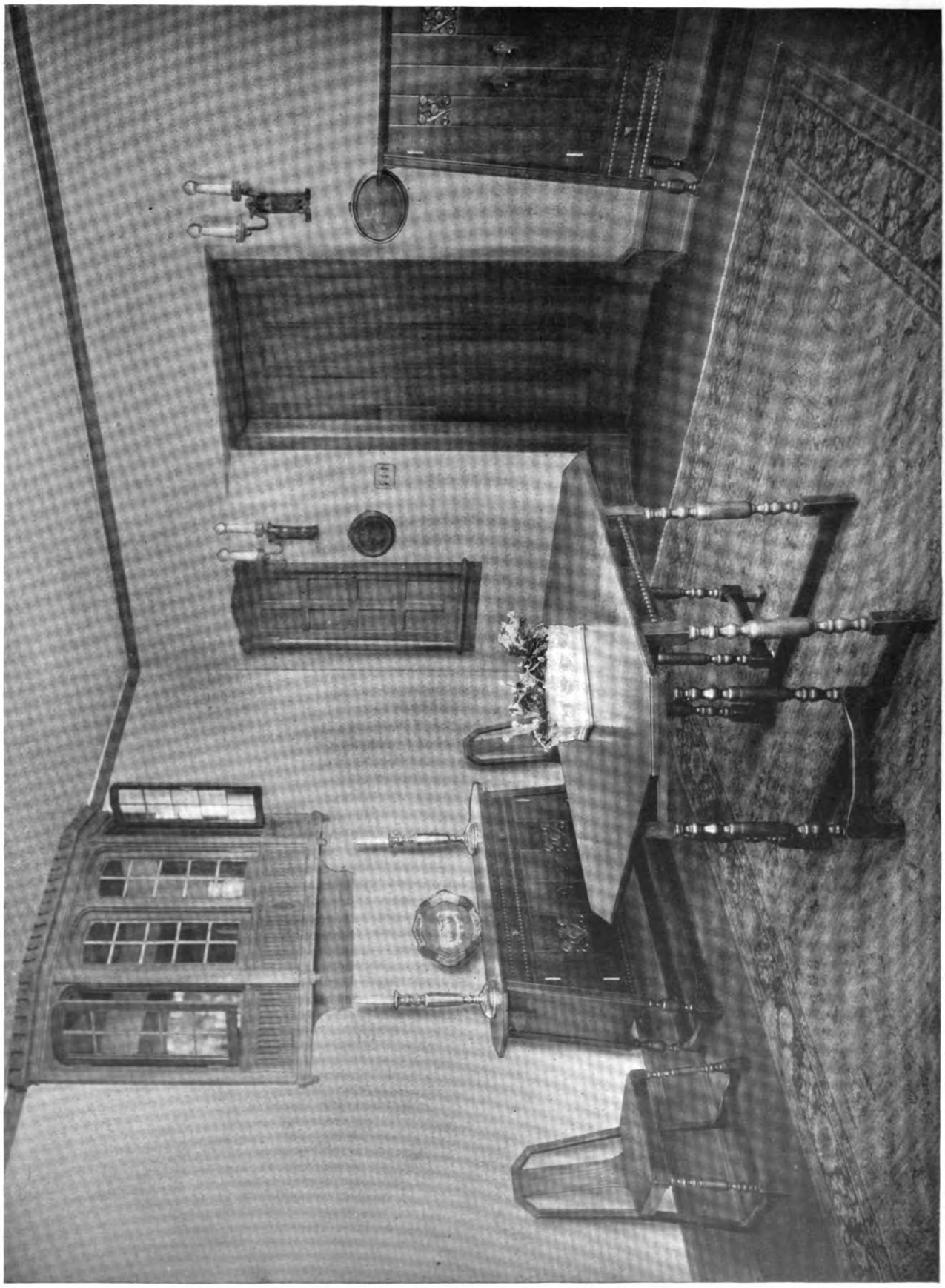


PLATE 358

FASCINATING STYLE IN MODERN APARTMENT FURNITURE

Suite No. 850, made by
IMPERIAL FURNITURE COMPANY
Grand Rapids, Mich.

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APARTMENT FURNITURE WITH TUDOR CHARACTERISTICS

THE small modern apartment dining room presents a very interesting problem to the manufacturer of furniture for the home. For many years manufacturers have been able to follow standard measurements when making furniture for any type of room, but with the rapidly increasing number of small apartments, new proportions in furnishings have had to be developed. And not in proportion only has the new furniture presented a problem, for it has also been necessary to produce furniture of diminutive size which would nevertheless not appear to be child's furniture, or in any way dwarfed.

The distinctive suite in this delightful room meets all the requirements of apartment furniture and would also be very charming for the average home. Tudor motifs were selected in forming the design, and in this example the architecture of the room is in perfect congruity with the design of the furniture. Not often do we find an apartment dining room in which the character of the architecture and finish of the interior woodwork is in such delightful harmony with the furnishings.

Anyone interested in period design will enjoy the charming adaptation of Tudor motifs in the production of this very pretty suite. The table is an exceedingly delightful pattern, in the drop-leaf style.

PLATE 358

SPECIFICATIONS OF FURNITURE

1. CHAIR--
2. GATE-LEG TABLE—Top, 36 x 54.
3. CABINET—H, 54; W, 36; D, 15.
4. MIRROR—Plate, 18 x 30.
5. SIDEBOARD—Top, 16 x 54.



1



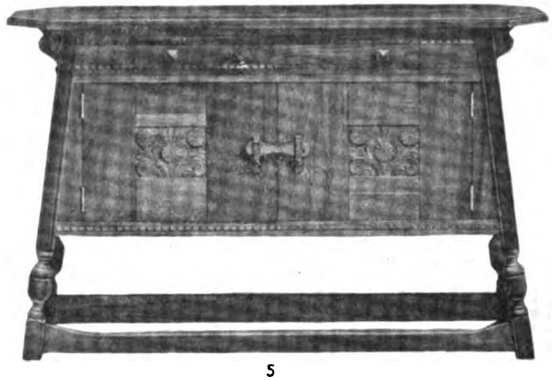
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3



4



5

ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED DINING ROOM

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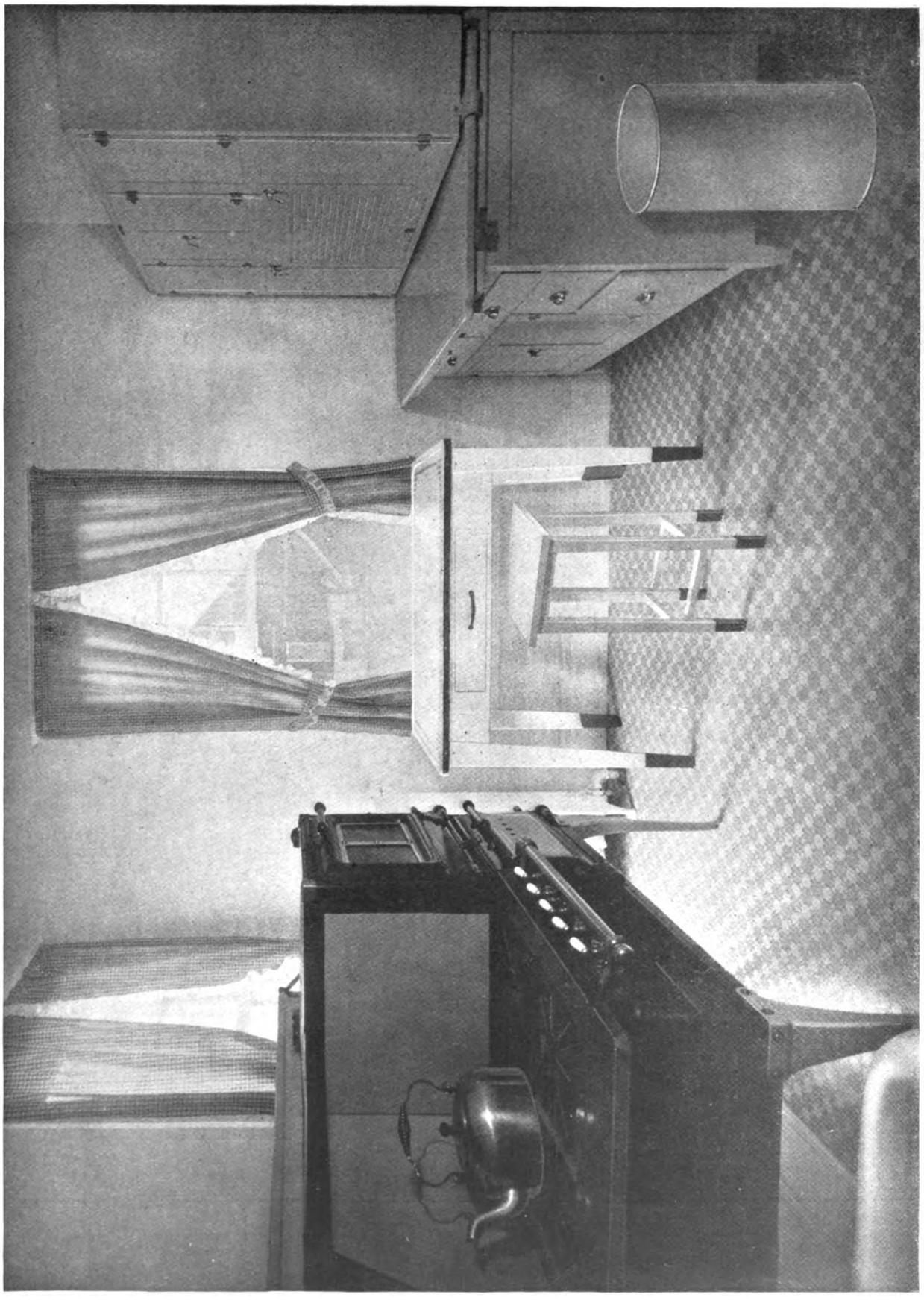


PLATE 359

A BEAUTIFUL TABLE CONSTITUTES THE CHIEF INTEREST IN THIS MODERN KITCHEN

BENJAMIN ELECTRIC CO.
Chicago, Illinois

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A MODERN APARTMENT KITCHEN

NOT until recently have kitchen tables received the same degree of attention as have most all other kitchen furnishings. Kitchen cabinets and stoves have been given the greatest consideration in the manufacturers efforts to make these articles of the utmost beauty, in addition to the requirements of utility. The stove and cabinet in this kitchen are genuinely beautiful pieces of furniture, besides being the extreme in the matter of utility. So keen has been the competition in the production of cabinets that everyone expects beauty and serviceability in any make of either cabinet or stove.

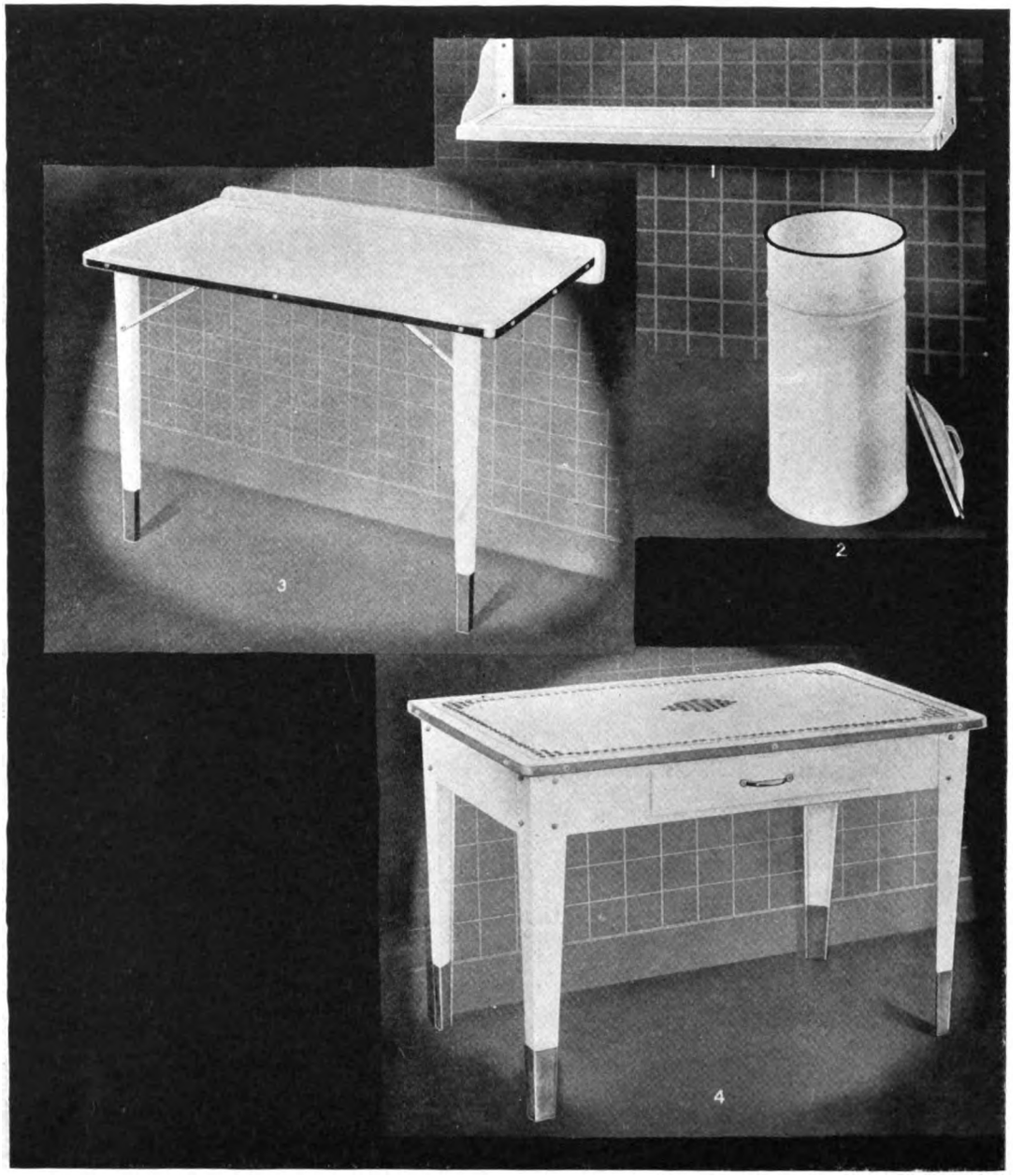
But until recently kitchen tables seem to have been regarded as merely a necessity, instead of being considered another opportunity to beautify the home. However, in this instance, we have a kitchen table for which excuses are not necessary. It is a charmingly decorated porcelain enamel table with all the necessary utility features. Being made of Armco Iron with a fused-on enamel it is wonderfully durable—in fact, it is safe to say this table will remain beautiful for a lifetime.

This kitchen is a remarkable example of the development of modern apartment furnishing. The color effect, which cannot be appreciated from this photograph, is a charming harmony of blues and buffs, in which the decoration of the table, the color of the window draperies and the linoleum produce a most entertaining and inspiring atmosphere. A kitchen of this kind will appeal to many home makers who desire beauty and utility even where space limitations are a serious problem.

PLATE 359

SPECIFICATIONS OF FURNITURE

1. KITCHEN SHELF—34" x 8".
2. SANITARY CAN—Height, 19"; 9½" Diameter.
3. WALLFOLD TABLE—Top, 25" x 41½".
4. TABLE—Top, 25¼" x 41½".



ON THE OPPOSITE PAGE THE FURNISHINGS HERE DESCRIBED ARE SHOWN IN AN APPROPRIATELY ARRANGED KITCHEN

BENJAMIN ELECTRIC CO.
Chicago, Illinois

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This April Feature Typifies the Berkey & Gay Idea

Just what is the Berkey & Gay idea? In a sentence, this: To make *good* furniture—furniture so well designed, constructed, and finished that time will not lessen its charm nor age its usefulness—and to bring such furniture within the reach of the greatest possible number of people.

For more than sixty years, that has been the aim of this house. Never have we fulfilled it so well as now! Never have we produced furniture of such excellent character, so truly expressive of the high standard of Berkey & Gay craftsmanship, and offering such remarkable value.

"The Winthrop," featured in our April demonstration, is a striking example of furniture of the highest merit, yet within the reach of people of moderate means. It will make friends for the merchant who sells it.

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456 Monroe Avenue Grand Rapids, Michigan

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Reproduction of our Advertisement in April Ladies' Home Journal and April 1st Saturday Evening Post

BERKEY & GAY Furniture



"The Winthrop"—A Demonstration Value

You never pay more for Berkey & Gay quality — often less — than for makes of unknown worth. As striking evidence of this, foremost furniture stores invite you to see this Puritan dining suite.

In it is reflected the spirit of the Mayflower. The sturdy honesty, the simplicity, the insistence upon genuine goodness that characterized the Puritan home.

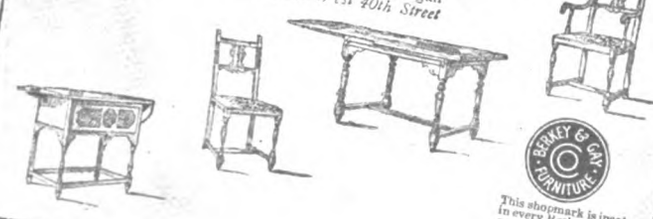
Native oak, typical of the period, is the wood used—embellished with walnut and fancy ash burls. Mouldings, carving, and turnings are softly fashioned by hand. Mellow coloring suggests generations of loving usage.

During April, "The Winthrop" is featured in a nation-wide quality demonstration. Its special value creates a buying opportunity of rare interest.

Our Brochures, describing "The Winthrop" and other Berkey & Gay Furniture, together with name of nearest dealer, sent on request.

BERKEY & GAY FURNITURE COMPANY
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Old Print from "Histoire de Constantinople" (the life of Alexius I) by Anna Comnena, his first daughter, showing Alexius and the Varangian Guard.

WESTERN DECORATION AND THE VARANGIAN GUARD

THE spread of decorative art in the countries of Western Europe was accomplished through many sources — through commerce, through political connection, and doubtless, too, through a progressive infiltration of Byzantine elements, forwarded in some measure by the old Varangian Guard of the Byzantine Empire.

This body occupies a picturesque place in the history of mercenary warfare. Descended from the original Norse warriors who overran part of Russia, they were augmented by adventurous Danes and English, and these, driven forth by the oppression of William the Norman, visited every coast that offered hope of liberty or revenge. Finally they were entertained in the service of the Greek emperor, who made them his personal guard.

Such were the men who faced the Normans, when under their leader, Robert Guiscard, they laid siege to Durazzo, but the Varangians, carried away by their fiery courage, charged the enemy before the rest of Alexius' troops had formed their line of battle. The fight was lost; and many of them scattered to their homes, as to other lands—doubtless with some of their Byzantine belongings. After this happening, at all events, the Byzantine influence spread markedly in the west—and particularly in Scandinavia and in Russia.

We are not, of course, asserting that the Varangian Guard had any dominating influence upon western decoration. But we feel that speculation upon the subject is at least interesting; and whenever one sees a particularly striking Byzantine note in some decorative or upholstery silk produced by Cheney Brothers it is fascinating to think that its presence may be remotely traced to some old hard-handed warrior who fought valiantly for his emperor-employer against the Norman hosts.

CHENEY BROTHERS

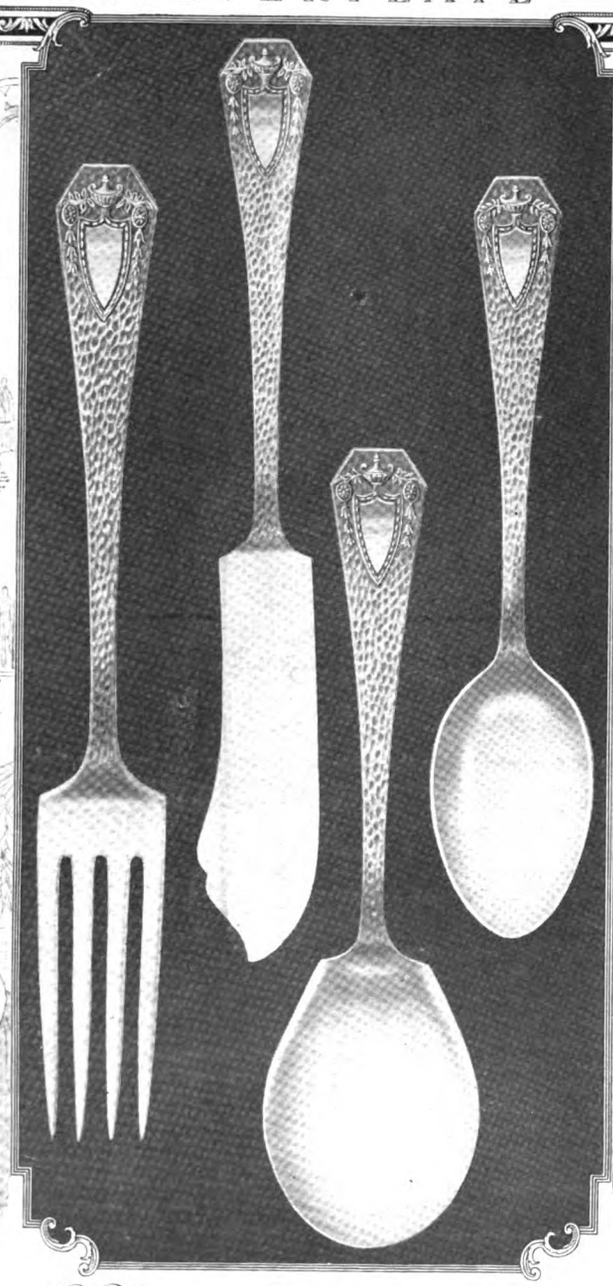
4th Avenue at 18th Street, New York

CHENEY SILKS

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May 1922

A BUSINESS PUBLICATION OF HIGH STANDARDS AND ENDURING WORTH

The DEAN-HICKS COMPANY, PUBLISHERS
NEW YORK GRAND RAPIDS, MICHIGAN CHICAGO

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Exhibit Announcement

The opening date of the Grand Rapids Furniture Market has been advanced to June 15th this year

Better business for the dealer naturally follows a visit to our exhibit, as a comparison of patterns renders it easier to retail those selected

We cordially invite dealers to see our display

EXHIBIT AT THE FACTORY SHOWROOM
Three Blocks North of Pantlind Hotel

GRAND RAPIDS FURNITURE COMPANY

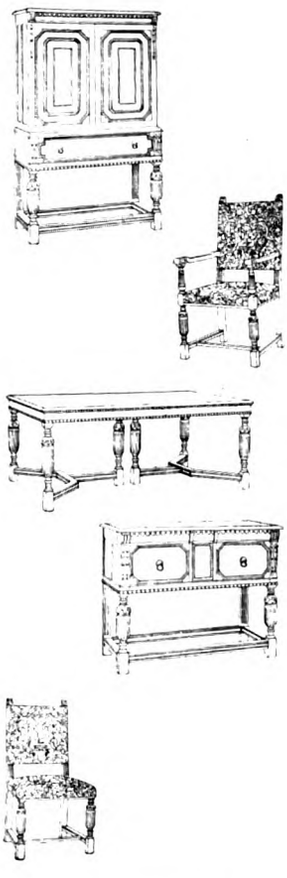
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"THE DRAKE"

An Impressive Elizabethan Group



EARLY seventeenth century sources provided the inspiration for these pieces of exceptional character. The heavy elaborateness of much of the Elizabethan furniture is happily wanting here. The designer has admirably preserved the worthy fundamentals of the style, in furniture suitable for the twentieth century dining room. The perfection of craftsmanship of this Grand Rapids Chair group assures a century of service in those discriminating American families who value furniture of enduring charm.

Walnut is the wood, with a Luminae finish of lovely high lights, and bits of old blue in the leg flutes. The group is also finished in our Noir walnut, a deep brown with ebonized ornaments. Hand-carved is every detail. Warmly blended tones of brown are provided by insets of burl walnut. Selected small figure quarter-sawed oak comprises the interiors. A specially woven tapestry of the Elizabethan period completes the harmony.

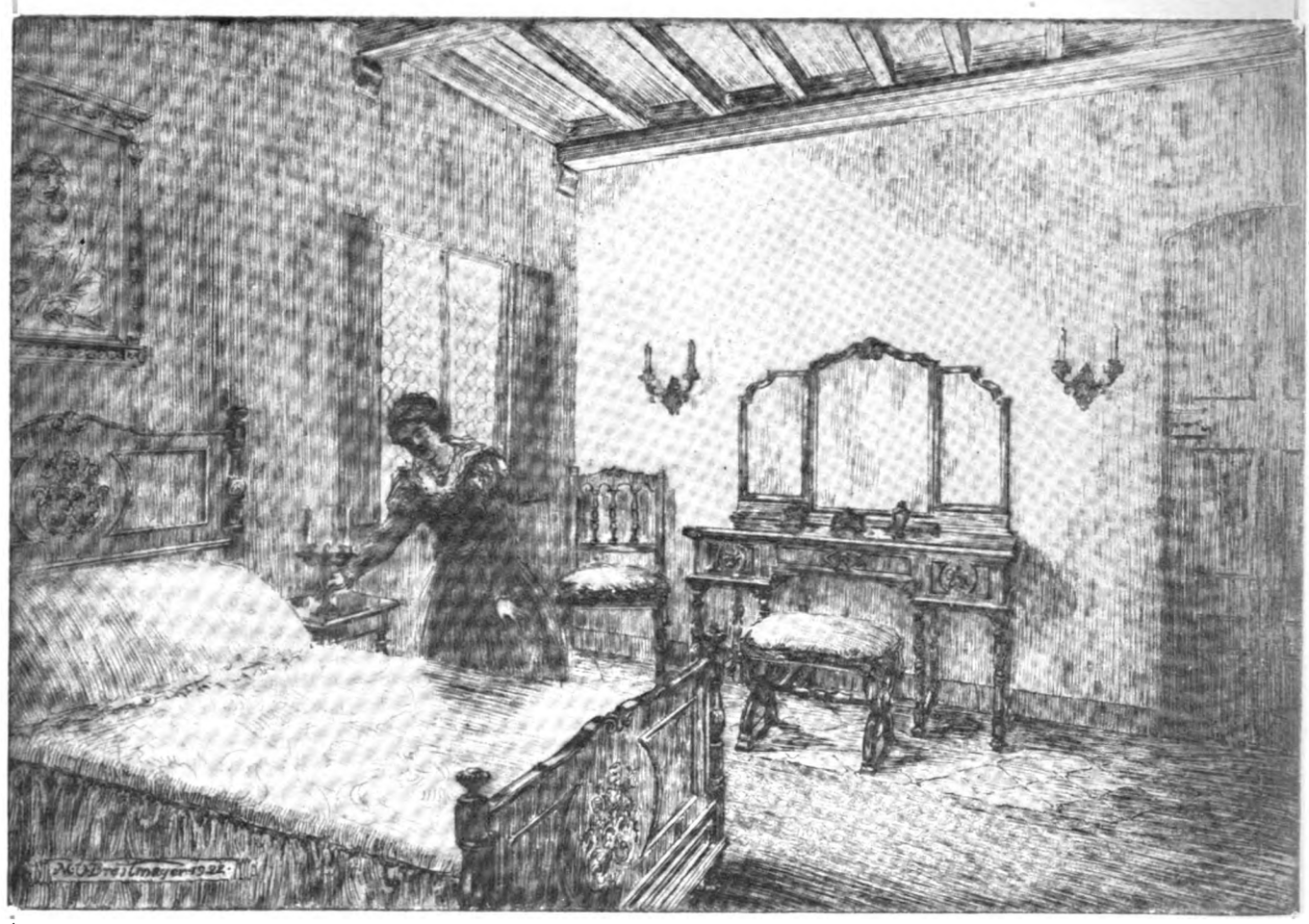
The 78-inch sideboard is No. 614½.
The pieces sketched comprise our No. 614 suite.
The tapestry is No. 4624.

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GRAND RAPIDS

Makers of Dining Room, Living Room and Hall Furniture

NOTWITHSTANDING THE ADVANCED DATE OF THE MIDSUMMER MARKET, THE GRAND RAPIDS CHAIR COMPANY WILL AS USUAL HAVE ITS COMPLETE LINE IN READINESS FOR BUYERS TO VIEW ON THE MORNING OF OPENING DAY, THURSDAY, JUNE 15.

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YOU are cordially invited to inspect the comprehensive line of Phoenix Bed Room and Dining Room furniture on display at our factory warerooms.

PHŒNIX FURNITURE COMPANY
MANUFACTURERS
GRAND RAPIDS, MICHIGAN.

Bed Room and Dining Room Furniture in Period Styles

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Second Half of the
Seventeenth Century

CENTVRY FVRNITVRE COMPANY
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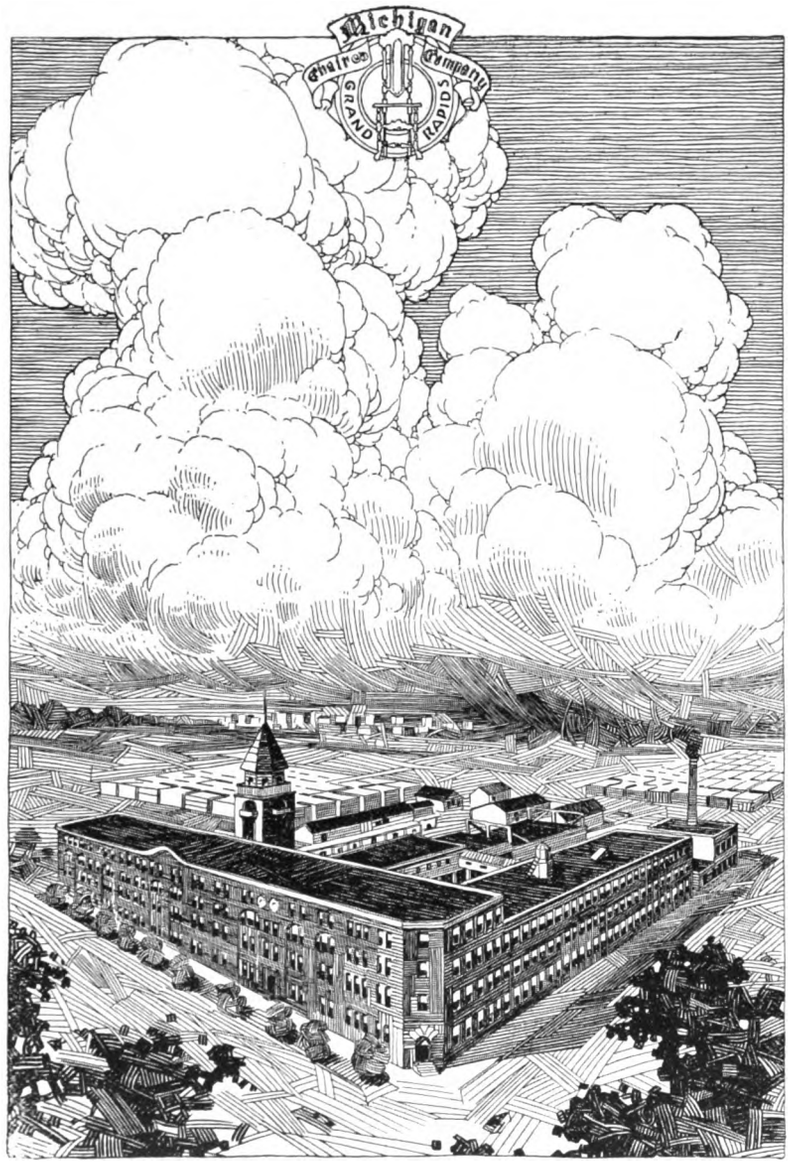
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1883 **MICHIGAN CHAIR COMPANY** 1922

GRAND RAPIDS, MICHIGAN

THOS. F. GARRATT, Pres. CHAS. F. GARRATT, Vice-Pres. JOHN D. KAREL, Sec'y-Treas.

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The beauty and charm of the genuine New England mahogany Colonial furniture can be found today reproduced in Widdicomb patterns. An illustration picturing the beauty of a modern bed room furnished with a Widdicomb Colonial suite is shown on PAGE 120 of this issue.

Exhibit at the Factory
during the
GRAND RAPIDS MIDSUMMER MARKET
JUNE 15 TO JULY 15

The Widdicomb Furniture Co

TRADE MARK REGISTERED IN U. S. PATENT OFFICE

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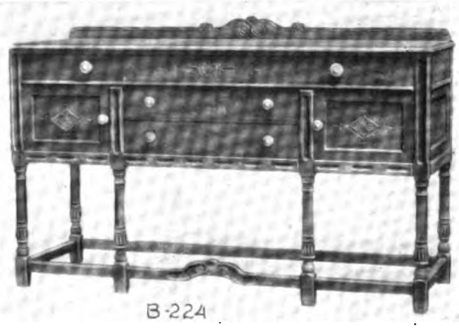
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There is a group of Stickley Furniture for a room in every home

Furniture for the
NEW AMERICAN HOME
"Quaint American"

A new type of Colonial Furniture meeting every modern requirement. "Quaint"—that is, unusual and skillful—in its artistic adaptability to rooms of various types and dimensions.


B-224


B-226


D-226


D-224

THE STICKLEY PLAN

Chapter III—The Dining Room

The majority of modern dining rooms are too small for the regular type complete room suites. Stickley Bros. "Quaint American" Dining Room Furniture has been designed and produced with the definite purpose of being practical for the small apartment room, as well as for the usual or large room. Tables, Chairs, Buffets and Servers, all mated, are made in series of different proportions so that a selection of pieces can be made which will exactly fill the space allowance.

A very special feature of this plan is the Stickley refectory table, which not only extends—like all refectory tables—but has a unique mechanical construction which protects the table edges when the leaves are drawn. These dining room groups can be supplied in various distinctive Stickley finishes suitable for every interior.

Furniture of the same character as that illustrated is also available for the Living Room, Breakfast Room, Sun Room and Apartment Rooms.

Write for Booklet "F" which gives further information on the solution of modern problems. We shall also be pleased to send color boards showing base color effects. All plain finishes and colors are in antique tones.

Stickley Bros. Company
Grand Rapids, Mich.

Midsummer Exhibit at the factory showrooms June 15 to July 15

Write for Territory Franchise in advance of market attendance

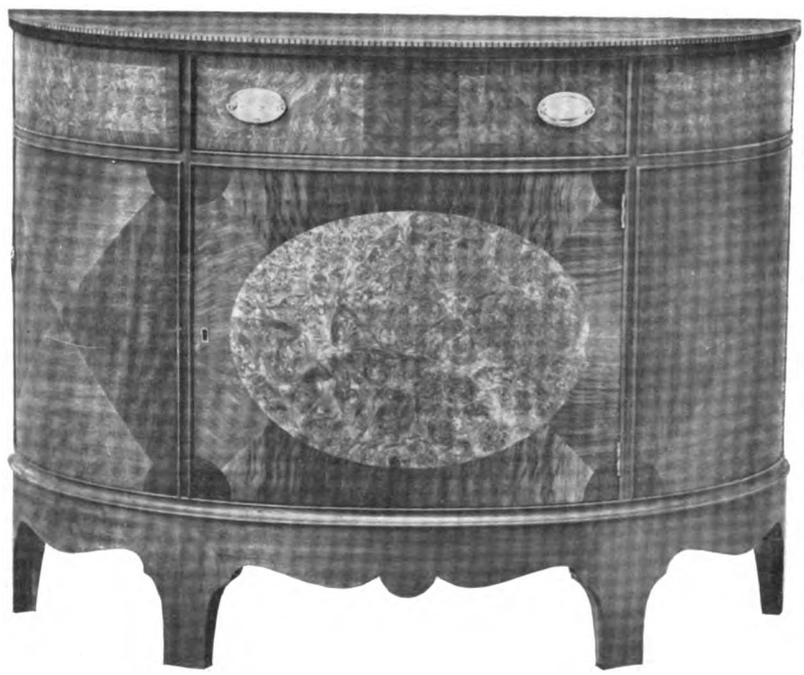
There is a group of Stickley Furniture for a room in every home

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THE CHARACTER LINE
OF GRAND RAPIDS

JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.



DESIGNED BY T. Stanley

MEDIVM PRICED HAND-MADE
DINING-ROOM & BED-ROOM FVRNITVRE
FOR THE CVLTVRED TRADE
JOHNSON FVRNITVRE COMPANY
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The entire line, including many new and unique patterns, will be on display at 8 a. m., June 15th, at the above address.

Everything for the Living Room, Library and Hall

at Moderate Prices

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We shall again lead the field in individuality of design at the Grand Rapids Market which opens June 15, 1922.

The Luce Furniture Company

Grand Rapids, Michigan

The Largest Manufacturers in the World of Bed Room and Dining Room Furniture Exclusively

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No. 1761
Distinctive Crucet Davenport Lamp, 54" high in Roman Gold and Black Italian Marble effect complete with 22" Roman Gold Cabinet-made Shade.

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Crucet Lamps

Fine Crucet Lamps in many different styles and sizes, which add distinction to the most beautiful room, may be had at very moderate prices.

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Exquisite Crucet Bridge Lamp, 58" high with adjustable arm—in Roman Gold and Black Italian Marble effect. Complete with 14" Micanite and Silk Shade

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Crucet Manufacturing Co.

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ADVANCE IDEAS

IN

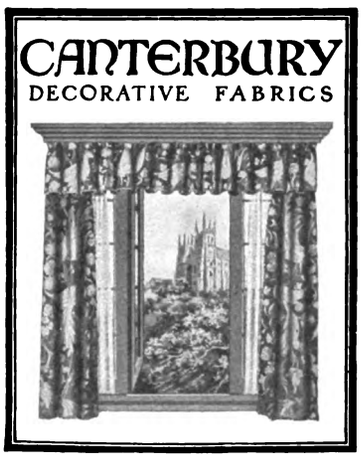
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During the Furniture Market

June 15th to July 15th

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Great strides have been made in the production of printed and woven fabrics. Assortments include many new and interesting features.

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FURNITURE OF QUALITY, ATTRACTIVE AND REFINED, FOR DINING ROOM



LIFE TIME FURNITURE

FOR THE 44th SEASON

we will greet the midsummer furniture buyers in our showrooms in the Blodgett Building, Grand Rapids, Michigan.

We are showing an exquisite and comprehensive line of dining room furniture in which are several new patterns in complete suites of a type that is sure to please our visitors.

The beauty, and depth of character, of the black walnut used in the face veneers and in the legs, stretchers, moulding, and all outside construction, is a feature that will appeal to the most discriminating dealer.

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HASTINGS, MICHIGAN

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Upholstery Fabrics
A. F. BURCH COMPANY Grand Rapids, Mich.



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Drapery and Upholstery Supplies

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65 to 71 West Lake St. CHICAGO, ILL.

Samples of drapery and upholstery fabrics cheerfully submitted to Retailers, Manufacturers and Established Decorators

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PERU CHAIRS

A Chair That is Exhibited Once in a Century

In Rome is a chair which is kept under triple lock and exhibited only once in a century. Made of Acacia wood, it was, so runs the legend, the chair of the Roman senator, Pudens. This chair is jealously guarded—almost reverenced—because of its associations and great antiquity. Other chairs of other bygone days are set apart in places of public education as fine examples of the art of their periods—an even better reason for preservation.

The making of Peru Chairs applies the knowledge and the art that have been handed down from past centuries. They are built with the thought that in future generations they will win regard as fine examples of 20th century chairs.

Further, every Peru Chair is proof that true artistry and real craftsmanship can be had in furniture of moderate price.

Peru Chair Works

Peru, Indiana

"The End of the Search for Better Chairs"

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Grand Rapids,
Klingman Building,
Second Floor—North

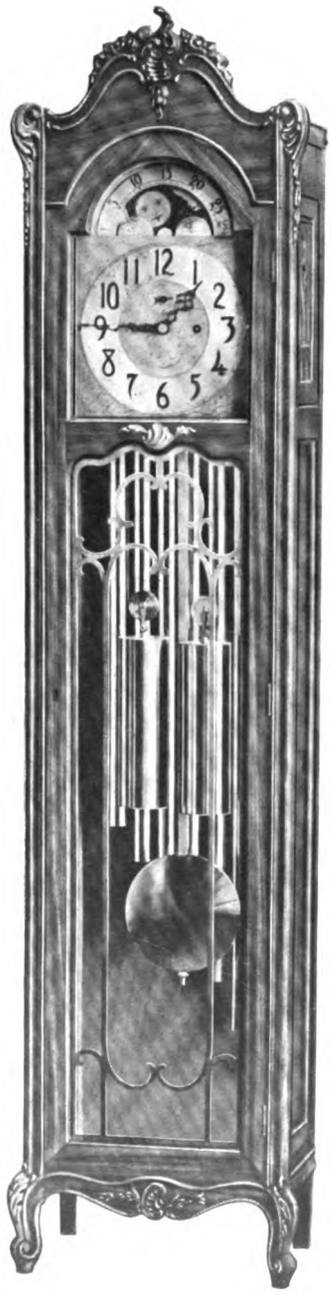


5125
Height above seat, 30 in.
Width of seat, 24½ in.
Depth of seat, 19 in.

An interesting example of the Early Georgian style, showing the inspiration for one of Chippendale's types. It is made in Solid Walnut and Solid Mahogany, and all carving is by hand in the Solid Wood.

Chairs of distinction for the Dining Room, Bed Room, Living Room and Hall

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Representatives of establishments in which Colonial Clocks are sold, and those who may be contemplating the introduction of Colonial Clocks to their patrons, are cordially invited to inspect several new and particularly charming productions of Colonial designers, to be shown for the first time at Grand Rapids as part of the complete line.

Fifth Floor,
Keeler Building

COLONIAL MANUFACTURING CO.
ZEELAND
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We invite you to visit the display of "America's Most Beautiful Lamps"
at the coming Furniture Markets

THE ART LAMP MANUFACTURING COMPANY
CHICAGO

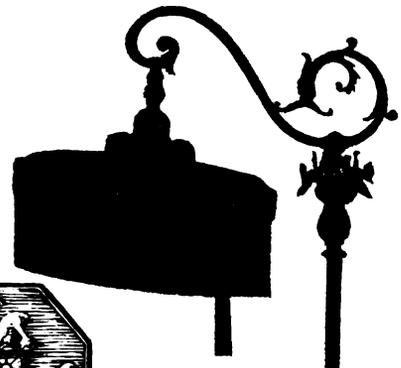
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1435 South Wabash Avenue

GRAND RAPIDS
Klingman Building

NEW YORK
306 Fifth Avenue at 31st Street

ALMCO LAMPS

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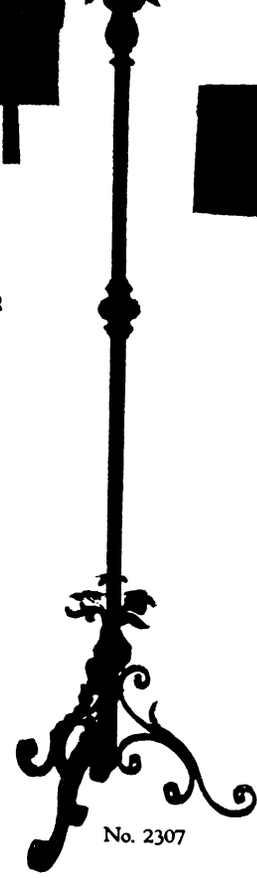




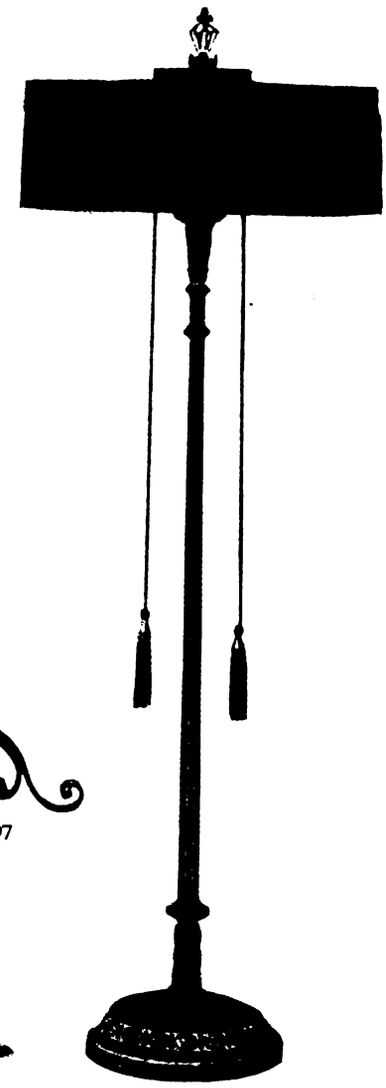
Lovers of beautiful things have shown a marked preference for Almco Lamps. Because they are designed as one complete unit and because skilled hand workers contribute their individual touch, Almco Lamps have a distinction that no ordinary commercialized lamp can attain.

The Art Lamp Manufacturing Company
CHICAGO

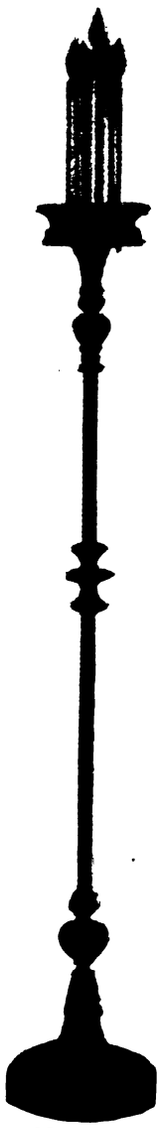
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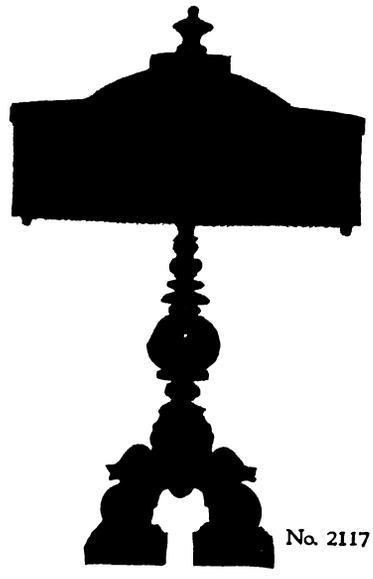
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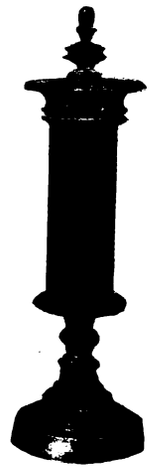
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ALMCO LAMPS



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Worthy of a Merchant's Unqualified Recommendation

THE above Renaissance piece is representative of the character of Imperial tables that are building prestige for discriminating merchants throughout America.

We find it a satisfaction to make tables worthy of a lifetime of association in the American home. Far-seeing dealers find most satisfaction, as well as profit, in recommending that kind of furniture.

In solid mahogany, with hand-carved details, is the Italian table above, No. 411. It is a close study of a centuries-old piece in the Villa D'Este in Florence, where it was sketched by the Imperial designer.

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GRAND RAPIDS

Makers of Davenport Tables, Library Tables, Apartment Groups, Gateleg Tables, Tea Wagons, Consoles and Mirrors, Sewing Tables, Desks, Ferneries, Occasional Tables and Odd Pieces

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GOOD FURNITURE

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OFFICE AND SALESROOMS:
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GOOD FURNITURE MAGAZINE is a medium of practical business publicity issued monthly in the interests of manufacturers and wholesale buyers of home furnishings.

It is pledged to the promotion of high ideals and worthy standards in making and merchandising furniture, draperies, floor and wall coverings and decorative accessories.

It recognizes as inviolable the rights of its readers to absolutely untainted reading matter and therefore prints in its editorial columns no unreliable text, write-ups, or trade items purely intended to give preference to an individual or concern using or intending to use its advertising pages.

It is not the official organ of any special locality, class or association, but reserves the right to decline any advertisements which may be inimical to approved trade customs and business practices of the better class manufacturers and distributors of home furnishing products.

It is the most widely quoted and closely followed publication in its field.

As a manufacturer or merchant you will be interested in what is shown and said on pages 92 and 93 of this issue.

GOOD FURNITURE MAGAZINE

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GOOD FURNITURE MAGAZINE

Published Monthly to Promote Higher Standards — In Making and Selling Modern House Furnishings

VOL. XVIII — CURRENT TOPICS — MAY, 1922 — No. 5

CURRENT TOPICS OF TRADE INTEREST

IT IS commonly conceded in the trade markets that the home furnishings industry is set for a successful season.

The Outlook

For a fact, home makers are building, from the Great Lakes to the Gulf and from the Atlantic Coast to the Pacific. Those who seek proof, may find conviction in the April building reports. Typical of these is the construction report of the Department of Commerce which states that "building contracts awarded in the 27 northeastern states during March were valued at $293,637,000, compared with $177,472,000 in February and $164,092,000 in March a year ago. The figure for the last month was the largest recorded for any month in nearly two years. When account is taken of the decrease in the cost of building operations, this means a very much larger volume of construction. The value of contracts for residential building totaled $121,551,000, an increase of nearly $50,000,000 over February and far above any figure shown in the monthly record extending back for three years. Fully 40 per cent of the building under way, is for private dwellings."

Building activity is, by reflex action, stimulating the home furnishing trades, so that they have less to complain of at present.

One of the main considerations before the trade is the prospective price level of furniture and furnishings. If the recent Spring rug auction in New York may be considered a basis of determination, prices in domestic carpets and rugs will remain about as they are. Manufacturers are taking care not to boost prices with increasing demand, lest such action unsettle the retail price level and disturb the comparatively satisfactory low level at which home furnishing goods have stood for some months. It is hoped that all home furnishing goods will remain at as stable a price level as possible, so as to hold consumer confidence and increase volume of sales. Dun's Review agrees with this attitude, stating that "the maintenance of a conservative price policy in many quarters is more to be desired, after the experience of the last two years, than a repetition of unwholesome inflation, and prudent action at this time affords a solid foundation for subsequent progress."

The basic industries, one and all, are looking up and gains in actual transactions in some important industries have exceeded expectations. Even the strikes in the New England textile centers and the coal strike are not putting a damper on business sentiment. Although floods and backward weather are reported in some sections, agricultural communities, as a whole, are looking on this spring as a fairly normal season.

What Retail Conditions Forecast

WITHIN the home furnishing stores even more accurate information may be gained as to the business outlook. For this purpose, representatives of several magazines, both trade and consumer, have been making surveys of retail store conditions, in the East and Middle West.

Early reports of these men, as they journey from city to city, are similar in a number of ways. For instance, "all high class stores are having a demand for good merchandise of quality. People don't want shoddy goods. There is no longer such a thing as 'mark ups' at any price; the public won't stand for it. They are buying with judgment and intelligence. There is no buying 'out of class.' Well-to-do people are buying the quality merchandise. The laborer is no longer a factor in the purchase of high priced

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goods as he once was in 1918, 1919 and early 1920. A few stores had record making sales in 1921. They were the ones that got down to earth first and re-marked their merchandise (lower) on a basis of replacement values and gave the public, as a result, the benefit of lower factory prices. Such stores pushed hard for business and got it. They are still pushing."

In the Indianapolis report, covering representative high class retail stores, comes news that "among the few lines that have gone ahead in 1921 and to date this year, are furniture and decorations."

St. Louis reports home owners buying heavily. "Furniture, decorations, rugs, carpets and curtains had a big year. Furniture and rugs to date in 1922 are ahead of 1921 and 1920. Decorations are behind 1921 and still selling slowly."

In Chicago, "furniture and rugs are ahead of other merchandise, here as elsewhere. Decorations ran behind in 1921; furniture ran ahead in 1921, also rugs."

In Minneapolis, "furniture is hard to sell, but there is big demand for all domestic rugs—cannot get enough of them. House decorations of all kinds are going fine, ahead of last year."

A representative Milwaukee store reports that "furnishings and draperies made a nice increase in 1921 in dollars and cents. Furniture (a new department) increased likewise."

An old firm in Cincinnati states regarding business that January 1922 was worse than January 1921; February 1922 better than in 1921; March 1922 worse than 1921 and April 1922 considerably better than April of last year. It looks there like a 50-50 record. This firm further states that so many job lots have been thrown on the market by manufacturers who made up goods for Eastern buyers who canceled, that this tends to make prices less stable than otherwise. In fact, the continuance of the cancellation habit is still a distinct menace to the industry.

Above sanguine reports carry added weight when mixed with the far less sanguine reports of other types of retail merchandise. Indeed, home furnishings seem to be about the only type of goods for which at present there is uniformly fair demand. These trade surveys are significant, showing as they do that the home furnishing industry is on a relatively normal road where it may hope to remain if those in charge keep tight hold on the reins of business.

IT IS typical of the home furnishings industry to come out with a heading like this: "You fought for your home. Now you've got it, why not make it attractive?" Yet the problem of how to do this is left largely to the home makers themselves.

News-Passing Not Buck-Passing Wanted

That people are, nevertheless, attempting to make their homes more livable, is shown by the widespread buying of furnishings during the past year, the call for furniture, carpets and draperies exceeding relatively that for any other type of commodity sold in retail stores. But these buyers hunger for more information as to how to buy and furnish correctly. That is the reason they have flocked to the Furniture Fashion Shows which have come to town, and besieged their retailers for more adequate information. If they have any complaint to offer, it is that manufacturers and dealers have not supplied them with sufficient facts to make buying an intelligent procedure.

A resume of this state of affairs is clearly set forth in the following editorial, which applies as well to home furnishings as to the clothing industry to which it was first addressed by the Fairchild publishing organization:

Today "Say Something" is the state of mind of the consumer public toward advertising. The retailer has come to the time when he must use facts, to sell the consumer.

But the facts are safely locked within the factory walls of the manufacturer. He originates and perfects the product, but when it comes to giving the retailer the facts with which the retailer can make the resale, the manufacturer is just as dumb as the retailer. It's an old story to him, and so he cannot "see it." Besides, he's too busy, and that's "not his job." So, if some sort of a story must be told, the telling is "turned over" by the manufacturer to someone else.

The retailer then usually turns the telling of his story over to someone else, and so the real selling story often never is told properly, and, today, only the real thing is read!

Every manufacturer should realize his responsibility to assist the retailer. He should dissect his product until he brings to light every single selling point, pass these actual selling points on to the retailer, and insist that the retailer pass this information on to the consumer through his advertising and his clerks, and thus complete the sale!

In other words, every manufacturer and every retailer must Say Something!

TO COOPERATE in spreading knowledge of current home furnishing products, the daily newspapers are speedily making plans for home furnishing sections, to appear in their Sunday editions. They are quick to sense that this section, bringing to the public the news it wants, is a distinct asset to the paper. Hence, the speed with which the newspapers are heading toward Sunday home furnishing sections, which is little short of astonishing.

Newspapers to the Rescue

To meet them half way, manufacturers and

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retailers alike must put their best brains to work —first, to determine what are the chief selling facts of their products to present to the public, and second, to make these facts available to their entire selling force of which the newspaper section is an ally. In doing this, it must be born in mind that an ounce of real information is to be preferred to a pound of price talk.

THERE is a corollary to the appeal to "Say Something," which is "Do you read what others are saying?"

Reading What's Said

Many leaders in the industry, manufacturers and retailers alike, are not making the most of their trade paper opportunities. They take several magazines, it is true, and leaf these through at leisure moments. But they do not make a regular business of going over the business journals, reading and digesting the contents and dissecting the ideas relating directly to their everyday affairs.

Yet the trade paper men are most conscientiously combing the field for new ideas to present their readers, realizing that the progressive home furnishings man, as never before, is out after new ways to meet fast changing conditions. They are bending every energy to *say something,* for pages are few and space is dear and only the fittest articles can hope to be printed.

Take the current issue of Good Furniture Magazine, for example.

For the retailer especially, appears a meaty article on retail home furnishing conditions in Chicago, Milwaukee and Indianapolis and other towns of this section—all of them "Great Central Markets." The merchandising methods of this section are compared with those of New England, the Middle Atlantic States, and other sections previously reached in this survey.

Drapery workroom methods, described by our drapery editor, to give retail readers insight into the most authoritative commercial methods of curtain making—Salesitis and its remedies—will interest him particularly, too.

The furniture designer will pore over the handsomely illustrated article on "Italian Renaissance Furniture" of technical value.

Latest advices from the wholesale textile fields, furniture auctions in New York and the furniture shops of Paris all carry valuable news. They all endeavor to *say something.* Do you make the most of what they are saying?

OUR Paris Correspondent, in this issue, tells us some interesting facts about moderately priced furniture sold at retail in Paris.

"Moderate Price" in Paris

No doubt the question arises in some minds as to just what Paris considers "moderate price" goods, and how nearly Parisian judgment parallels our own in this important matter.

According to recent advertisements clipped from Paris newspapers, "moderate price" in France is considered lower than "moderate price" in the United States. The same impression is gained by glancing over typical furniture catalogs, published by manufacturers for the use of their direct-by-mail consumer trade.

A suite of living room, dining room, or bed room furniture costs between 1,000 and 2,000 francs. This translated into United States currency at the current rate of exchange, brings the cost to something under $100—$200. Such a living room suite as is offered at the above price consists of a commodious table-desk, large bookcase, upholstered armchair, and straight chair. Such a dining room suite consists of a large buffet, table and six chairs; a bed room suite of a full-size bed, night stand and wardrobe supplied with full-length mirror.

The designs offered are either of the common garden variety of highly carved period furniture or of the simple modern art style, painted or waxed dull. Goods of approximately the same quality in the United States would carry a price of two or three times that quoted in Paris. Price differences are due to lower labor costs in France, their direct-to-consumer method of selling, and the grinding necessity of keeping prices within the low level of consumer buying power.

Very little furniture is manufactured on a large scale, as is commonly done in America. Instead, the manufacturer carries a line of from one to several dozen suites, and these he advertises to likely customers by means of catalog. Invitation is extended to customers, to come to the sales floor and make their selections, or order by mail if they live out of town. A cash payment must be made when the goods are purchased, but the balance may be paid at a later date. Indeed, installment methods are much in evidence everywhere in France, in retailing house furnishings of all grades and no less so than with us.

Catalogs of the better sort present logical arguments to their patrons, advertising their merchandise as of excellent make—solidly built of first-class dry woods, upholstery guaranteed, design suited to present needs—in short, confidence producing arguments.

Far less can be said of the newspaper advertising. By and large, this is of low grade, appealing solely to bargain instinct. The newspaper cuts are of postage-stamp size, too small to tell

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the reader anything except that it is furniture he is looking at. The text prates loudly of the superior, neckbreaking bargains quoted in the advertising space. The announcement of a grand reclamation sale runs something like this:

"The magnificent models which we show at this moment, and of which we give you the description herewith, have been made in limited numbers. We pray you in your own interest, to come immediately and pay us a visit, so that you may see for yourself the beauty of these models and the tremendous sacrifice we make, compared with their real values."

Evidently, Paris furniture men are struck with "salesitis" as well as some merchants in America. The fear of over stock and of business slump leads them to declare frantically in bold type that their prices are "without possible duplication elsewhere."

On the whole, middle-class advertising in France is considerably behind that of similar establishments in the United States. But mixed with the chaff, appears here and there some energetic, high-grade effort to supply to a people of reduced buying power salable goods which will still be attractive and durable.

In Place Of Sales

ADVERTISING has so overtrained on sales that one progressive wholesale house in Chicago would put a ban on the word "sales" in advertising copy hereafter. This and the elimination of unnecessary phrases, it advises in a recent letter to its retail customers.

For the word "sales," the service department substitutes the words "feature event" and "market days." "Odds and ends" tables for home furnishings should act as good sellers when advertised as such; and why not have this-kind-of-day and that-kind-of-day featuring some specific kind of merchandise; or try news bulletins, and quote no comparative prices? it suggests.

The letter particularly urges the substitution of informative copy covering goods advertised for the everyday generalities of advertising speech. For instance, the advertisement of a reed breakfast room suite might tell something about its design, materials used, colorings, finish, special features of utility, decorative or immediate purchase value. For such constructive suggestions, both the wholesaler who gives and the retailer who gets, are to be congratulated.

Another Furnishing Investigation

DURING the spring house cleaning season, Congressional investigations are in vogue. Hence it is not surprising that the home furnishings industry is again ordered out for an airing, this time before the Federal Trade Commission. Rumors of this event have long been current in trade circles.

The Commission has issued a questionnaire to manufacturers, distributers and retailers, inquiring into prices for their goods from January, 1920 to the present time. Supplementing the questionnaire to which answers are now coming in, the commission has assigned several economic experts to visit the household furnishing industry at first hand to ascertain facts. It is understood that in the beginning the commission will devote its efforts to household furniture and will later in the course of the investigation take up textiles used in homes.

Members of the commission express gratification at the way the trade itself is cooperating in the conduct of this survey and especially at their promptness in answering the questionnaire. As the commission in its authority is limited to business houses doing an interstate business, many retail establishments are exempt from this survey.

One Table Association Now

MERGER of the Central Bureau of Dining Table Manufacturers and the Association of Living Room Table Manufacturers was effected at a joint meeting held in Indianapolis March 21st-23rd, and the National Association of Table Manufacturers formed. This makes a strong association of approximately 100 table manufacturers, and it is expected that collective action will result in even greater efficiency of effort.

While in session, manufacturers declared themselves favorable to the furniture trade terms suggested at the March 22nd meeting at High Point. This action has been taken cognizance of by that body working out a model set of trade terms to be used by the entire furniture industry.

As proof of price stabilization, W. H. Coye, cost expert, outlined fabrications, which indicate that cost to manufacturer has not changed over 2 per cent from that of October of last year.

The officers elected in the newly merged Association are: President, Geo. B. Wilson of Kiel Furniture Co.; First Vice-President, H. B. Wilkinson of Spencer Table Co.; Treasurer, E. Nonnast of L. F. Nonnast Sons.

TO ESTABLISH a set time for the opening of drapery lines, and to boost Chicago as a drapery market, the dry goods and merchandise

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subdivision of the Chicago Association of Commerce announces prospective plans for a National Lace Curtain, Drapery and Floor Covering Convention, to be held during January, 1923.

For an Annual Drapery Market

It is proposed to make this an annual event of five days duration, for the benefit of retailers. No selling nor display of goods on convention floors will be permitted. Offers, which will be made in market during the convention, will be at houses handling these goods. In short, the idea is to make it a buyers convention of an educational nature, and if feasible, to organize those present into a national association of lace curtain, drapery and floor covering buyers.

HOME furnishings men of America will have the honor of cooperating with leaders in other lines in the promotion of a National Merchandise Fair to be held in New York City next August. This stupendous plan is being set in operation by the National Dry Goods Association, which looks on a Fair as a double-edged implement of economy. It promises a means of reducing selling costs to manufacturers and wholesalers, and buying costs to retailers. Colonel Michael Friedsam, president of B. Altman & Company, has accepted the chairmanship of the General Executive Committee.

Merchandise Fair a Short-Cut To Trade

"The Merchandise Fair," Colonel Friedsam points out, "although centuries old in Europe is new to the United States. The practical economy of the Fair in bringing retailers and wholesalers together is the chief reason for its popularity in Europe and should recommend it to business in the United States."

AT ITS annual meeting in Chicago, April 12th, the American Homes Bureau elected the following officers for 1922: President, P. E. Kroehler of the Kroehler Mfg. Co.; Vice-President, John L. Young of the Young Furniture Co.; Treasurer, John A. Thompson of Alexander H. Revell. The Vice-President and the Treasurer are retailers.

American Homes Bureau Elects Officers For 1922

The board of governors elected consists of twenty-three, eleven manufacturers and twelve retailers, of whom three manufacturers and three retailers constitute the governing committee, as follows:

Retailers: W. I. Owen of Owen & Co.; M. W. Hubbard of the Buschman-Hubbard Co.; Joseph Hellrung, Jr., of Hellrung and Grimm Housefurnishing Co. Manufacturers: W. J. Wallace of Berkey & Gay Furniture Co.; Z. G. Simmons of Simmons Co.; Adolph Karpen of S. Karpen & Bros.

The officers of the bureau are at 53 West Jackson Boulevard, to which all inquiries in regard to bureau activities should be addressed.

STANDARD Furniture terms were adopted by the National Better Business Commission of the Associated Advertising Clubs of the World at a meeting in Chicago on April 13th. This set of terms has been mailed to retailers throughout the country, and recommended for their use with the public. The terms will also guide local Better Business Bureaus and Vigilance Committees in handling cases of confidence-destroying or unfair advertising. A statement of the terms follows:

Standard Furniture Terms Recommended

STANDARD FURNITURE TERMS

SOLID—Furniture designated as solid mahogany or walnut shall have all exposed surfaces of solid wood of the kind designated.

MAHOGANY OR WALNUT—Furniture designated as mahogany or walnut shall have all exposed surfaces (both solid parts and plywood) of the kind of wood designated.

COMBINATION—Furniture designated as combination mahogany or walnut shall have all exposed surfaces of mahogany or walnut (solid or plywood) in combination with gum, birch, or other suitable wood.

The kinds of woods used in combination with mahogany or walnut should be named, for example: "Combination mahogany and birch," "Combination walnut and gum."

IMITATION—Furniture designated as imitation mahogany or walnut shall be that with exposed surfaces of other woods colored to imitate mahogany or walnut.

Where other woods are used, the name of this wood is to be substituted for that of mahogany or walnut in the definitions.

The term "exposed surfaces" shall mean those parts of a piece of furniture which are exposed to view when the piece is placed in the generally accepted position for use in the home.

RETAIL advertising men, the country over, will be interested in the first annual national meeting of the Associated Retail Advertisers, to be held in Milwaukee on June 11th-15th. The regular sessions will deal with many new developments in retail advertising so that the meeting may be counted a significant affair. A number of nationally known advertising men are to deliver the addresses and every address is to be followed by a discussion on the floor. The program promises to give every adman present a multitude of practical constructive ideas.

Retail Advertisers Convene

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"SALESITIS"

A Business Malady Caused by Effort to Change Delicate Balance of Supply and Demand

By MERCHANDISER

ABUSING A LEGITIMATE CUSTOM

ARE "Sales" helpful or harmful? This is a pertinent question that every dealer will find it worth while to consider from every standpoint. They may be either, or both.

The matter of sales is purely one of store policy, just as much as that of cash or credit, class of goods, location or other details that determine character, conduct and patronage of the store.

The Sale is one of the most misused and abused customs of all retaildom. In its proper place, conducted on ethical lines, it is not only useful, and desirable, but mutually beneficial to store and patron; for it serves the purpose of "clearing" or closing out discontinued numbers, broken lines, slow sellers and other merchandise that should be quickly disposed of, to enable the capital so tied up to be reinvested in new goods or other improvement.

From the patron's viewpoint, it offers an opportunity to purchase relatively desirable goods at a reduction from established or ordinary figures. Therefore, the legitimate sale has a definite place in trade economy, and where it is used wisely, there is no question that it has a favorable effect on the public mind as well as upon the store bank account and stocks.

ALL THE WORLD LOVES A BARGAIN

THE origin of retail sales has been lost in the mercantile mazes of a misty past; but the custom may safely be ascribed to Yankee shrewdness suggested as an expedient of someone caught "long on goods and short on cash"—a discovery that was acclaimed, adopted, developed, and exploited almost to the limits of endurance and possibilities.

All the world loves a bargain—to paraphrase a well-known saying; so the sale becomes an easy method of appealing to this sense, and what might be called a universal human weakness.

Most of the abuses have come about through this weakness of the buying mind, which has been taught to expect unusual values brought about by some business contingency of reputable houses, and is then in a state of mind to believe any and all statements made by stores that are constantly taking advantage of this situation to "put over" bargain sales on this or that pretext.

VIGILANCE CENSORSHIP NECESSARY

ORIGINALLY and rightfully used for a proper purpose, these selling expedients have reached such a stage that many communities have found it necessary to curtail such selling methods through the watchful censorship of a Vigilance committee.

Not long ago, a certain large store specializing in popular-priced home furnishings indulged in a series of screaming sale announcements that they were disposing of the stock of a well-known furniture maker that had gone into bankruptcy. This occurred in one of the large cities where business rivalry is very marked, and where most of the stores resort to sensational advertising. It happened that another store owned stock in the defunct concern, and had carried its goods exclusively. The question was raised whether the first store actually had secured enough of this merchandise to justify the claims made.

The cooperative committee having such matters in charge, made an investigation and discovered that the store in question did not have enough of these goods to warrant its claims, and that it was merely using the name and facts as a subterfuge. The erring store was thereupon requested to stop the sale—or more properly speaking, was instructed to stop; and did so.

JUSTIFIED SALES

THERE is only one kind of sale that is really legitimate and called for. That is the semi-annual affair for disposal of surplus goods. Anniversary sales might be added to this category, providing the special preparations include some benefit of actual kind to the patrons.

Opening sales, so called, are not sales in the sense that low or reduced prices prevail. Quite the contrary is usually the rule. It is probable that the general public, when it gets into the habit of thinking, will not believe every printed claim, or manifest great interest in sales that are merely intended to stimulate business. In the long run there must be benefit for the customer as well as the store.

There has been abundant evidence of this state of mind during the past year, when the most frantic and sensational appeals have utterly failed to get response from that part of the public that usually falls for the "big noise." Your

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reasons have been rather obvious during this period, since the great majority of bargain hunters and those without much discrimination have been somewhat out of funds and quite unable to answer the battle cry of "bargains."

On the other hand, there have been certain types of stores that have used similar methods during the same time, and with great success. The reason is not hard to find; for these are the stores that have the confidence of more discriminating buyers who usually have the money to buy if they really want to buy. This phase of the question was discussed by the writer in an article captioned "The Spotted Map," that appeared in the October, 1921 issue of Good Furniture Magazine.

The point I want to make in this present article is that there are far too many sales indulged in even by reputable stores, and not enough educative work designed to make people understand and appreciate quality. *Goods well bought are 90 per cent sold,* and if retailers would —or could—do their buying with this truth in mind there would be far less need for these special selling efforts that are in effect admissions that goods have been *badly bought* and therefore do not sell.

PRACTICE OF "MARKING UP"

ONE of the crying abuses is the habit of many stores of "marking up," before reductions are made. This needs no explanation; but it is surely one of the most reprehensible customs that still permeate business, and one that has no excuse in fairness or honest practise, since it deliberately misrepresents facts and amounts to obtaining money under false pretenses.

It is probable that there are a relatively few retailers who believe that such a system is justified, and because it has been done for a great many years, we have closed our eyes to the real facts and come to look at the custom as one that must be tolerated in this land of the free, if only because we tolerate a great many things that we know are not just, or honest or right.

FOLLOW THE LEADER

SUM up in your mind the sales that have taken place in your own community during the past year, not to include the private or church affairs that utilize this term of popular appeal. If this proves beyond your capacity, then the newspaper files may be referred to as proof that retail existence is "just one sale after another."

Take the large city stores for example. There is usually some one store that is foremost in merchandising methods, and most likely leads in advertising as well. Necessarily, competition is keen; so one watches the other to preclude the possibility of advantage in respect to merchandise, prices or advertising.

One of the problems of the large store is how to be original and distinctive. One originates a style of illustration or newspaper makeup. The others follow as rapidly as the necessary change can be made. One reverts to "institutional talk" more or less gently informing the public regarding its greatness, integrity and devotion to public interests.

In a few days the other stores of similar aims come out with public reminders of *their* greatness and devotion to the public good. Much like the boyish game of "Follow the Leader" is this tendency that may be observed in most large cities where initiative consists in trying to excel along the same lines rather than to follow consistent policies adapted to the individual store and its clientele.

Sales very emphatically fall under this category—a sort of game in which all take a part with the goal of large turnovers and volume.

GETTING AWAY WITH IT

IF ALL these selling events were based on the premise that surplus merchandise was to be sold out at a merely nominal margin of profit, or even at a slight loss because the seller needed money, then no fault could be found by the most critical. Theoretically, these should be the paramount reasons.

But actually, the great majority of sales are staged for the simple purpose of augmenting volume and making all the money possible, especially by special purchase of goods that will sell at a good margin of profit. It is seldom that any actual sacrifice is made. Ignorance of the layman makes such results possible. He is somewhat gullible. More, than less. The public loves bargains, and the dealer loves to provide them—in his own way, which is according to modern usage.

Hence we have the reasons why so many stores are able to get away with bad business practise, and why so many good stores are weak enough to follow along in the same general direction, with such refinements as may be suggested by their superior fundamentals and desire to be square with their customers.

AS A BUSINESS STABILIZER

THIS magazine has always fostered educational methods in selling, in preference to price methods, believing that they offer a much firmer foundation of confidence and good will,

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even though they may be slower in immediate or early results.

Of two young men of equal ability and principle, one might go from grammar school into business, while the other continued his education through college. The first would have a decided advantage in business at the outset, and by the time the second man entered business, would be far ahead in earning capacity and contact experience. But slowly the college man would overtake, and finally pass the untrained man because of mental training and broad knowledge that would be eventually brought into play.

This might be cited as a fair comparison of the educative, confidence-creating method of retailing as against the hurry-up, catch 'em quick system of sales stimulation carried to excess.

We do not decry the occasional, bona fide sale of the house that has built up confidence. It is as good for the store as is a game of golf for the business man. People have a right to expect something of this kind periodically.

In many respects your buying public is very bland and child-like. It believes in you until this belief is destroyed by some incident that takes away this trust and leaves nothing that is worth while; and a great deal that is undesirable from the store standpoint.

If these perfectly good sales were held twice a year to sell the surplus stock that represents the bad guesses of buyers, there would be pronounced benefit to buyer and seller alike. It would help to stabilize business, for after all, we cannot get far away from the universal law of supply and demand. We cannot make people buy when they have bought to the point of saturation, and have no more money or earning power.

The real object of selling and competition is to secure the *balance* of trade that must be taken away from some other store, or in some manner created in an educative way; for supply can never overbalance demand without waste.

A TONIC TO USE WITH CARE

IT MAY be said with some general truth that "the House of Sales becomes the House of Wails." "*Salesitis*" is a mercantile disease that many times leads to the graveyard of trade, through the simple formula of sacrificing confidence and support.

Real sales are used as a doctor uses tonics—when their need is indicated. When a business is founded on fairness, it comprehends honest profit that offers no apology. It offers service and considerate treatment of customers and employes; with a background of honest merchandise. It reflects these facts in truthful advertising—a course that seldom needs a business tonic, and that assures leadership and vigor as the years advance.

Why should the good store, doing business on such a firm foundation, find it necessary to imitate the charlatan in questionable business methods? The ideal store of square methods and fixed purpose will sell more goods, year in and year out, than the other kind that meets sporadic success by sensational means.

Now that there is entering a new era in appreciation of the home, and of those desirable things that go into the home, it will be found that we can get along with much less of this selling by price inducement. Information and education is being sought by a vast number of people and it is the enviable privilege of the retailer to supply this demand, and in doing so, to profit greatly thereby.

There will always be people who understand nothing but price, and who will always look for bargains in utilities that they require. But these people will never be the most desirable to sell, while those who are will respond to the new effort that is suggested in this comment.

It is an excellent time to consider these new phases of trade. Opportunity offers to get out of the beaten track that has followed custom for many decades, without getting results that we all feel should have met the efforts made to secure them.

By way of practical suggestion and application, let us determine upon fewer sales, better buying, and more constructive selling that will include a vastly improved method of advertising and display of merchandise that has the greatest of all appeals—the love of home.

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THE GREAT CENTRAL MARKET

CHICAGO AND ITS NEIGHBORS VIEWED FROM THE STANDPOINT OF HOME MAKING INTERESTS

Seventh Article in the Survey of the Home Furnishings Industry

By WILLIAM G. WATROUS

BLESSINGS THROUGH CALAMITY

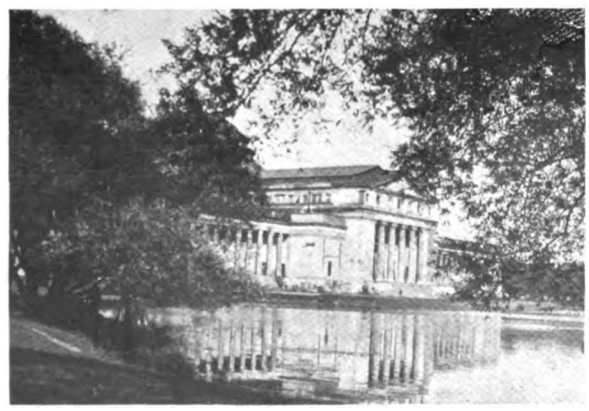
IN MANY respects, Chicago offers us most interesting studies from a home making standpoint, because it is old enough to provide an historical background, and young enough to insist upon a place in the van of progress, and to hold its place securely.

Civic pride unquestionably influences the trend of homes, and directs the expenditure of individuals toward ideals of some kind. There are many who remember the downtown vistas of Chicago thirty years ago, with its narrowed streets of the wholesale district that made a weird adventure of any attempt to pass from the wide boulevards of one side of the city to those of any other side.

Downtown Chicago of today is a different matter; for, some years ago, citizens with vision and ideals planned great changes that embraced such practical improvements as the widening of chief arteries that would connect the three separate cities or sides, divided by the Y-shaped Chicago River. Public buildings and parks were included in this broad plan, and much of this work has now been carried out, as may be seen by comparison of photographs showing the old and new Chicago.

Historically, the city is of interest. Three great events, two of which were calamities, served to direct attention of the world to this great inland mart. First came the massacre of the garrison of Fort Dearborn in 1812, after which began the real growth. Chicago's destruction by fire in 1871 was a calamity that has had no modern counterpart in the extent of destruction by natural causes. There is no doubt that its rebuilding at a relatively recent date gave it a more modern aspect than cities of equal age where early buildings have remained.

The World's Fair of 1893 converted Chicago from an overgrown village into a metropolis, and gave an impetus to art and to home building that has continued without abatement. As the great crossroads point of commerce between the ports of two oceans, it occupies a strategic position that entirely accounts for its tremendous growth as a storehouse, production point, and battleground of business.



Decrepit but still beautiful, the former Field Museum is to be rejuvenated by Private Means, although its Future is in doubt.

ANOTHER CRUCIBLE OF RACES

CHICAGO'S first nom-de-plume was the Garden City, in the days before apartments routed the homely little patches where flowers and vegetables graced the bit of garden space that so many possessed in the old days, and before land sky-rocketed. It was a real city of homes from those early days—homes that obstinately refused to

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budge until surroundings and changing conditions forced retreat to more remote and exclusive outlying sections. Chicago remains a city of fine homes and comfortable ones, notwithstanding its congested sections.



Aerial View of Michigan Boulevard with Grant Park and Art Institute at right. At left are shown the Hotels Blackstone, Auditorium and Office Buildings of the Loop.

Chicago's wonderful lake frontage was utterly spoiled on the south side by possession of the Illinois Central Railroad, which skirts the shore to 51st Street, five miles from the city center, at which point the curve of Lake Michigan restores the shore to residence and park purposes. North of the river this condition does not exist, and here one finds splendid residential use of the lake frontage from the beginning of the famous Lake Shore Drive, marked by the old brownstone castle of Potter Palmer, and extending for nearly forty miles through a number of beautiful communities strung along the lake frontage almost without interruption.

Take the old sections of Chicago that survived the great fire, or were built soon after, and you find the long rows of narrow stone or brick houses that were architecturally characteristic of the times in which they were built, and which are commonly found in every large city of the east and mid-west.

Then there are the dull, wooden or brick houses of the people who work in the stock-yards in the southwest part, the ugly areas that surround steel mills and other factory sections. There are the great areas of residences and business where the well-to-do Germans, Scandinavians, and other clannish peoples have centered their semi-national interests, as on the northwest side.

Chicago is a conglomerate of races; another vast crucible into which have poured the many races of Europe; who have sought their own kind, and established small principalities within a great mother municipality, and to some extent, retain this individuality in their homes and customs, sometimes for generations.

GROWING OUT, NOT UPWARD

OLD Chicago, as one finds it within a three-mile radius of the center, differs physically in detail and architecture from other older cities like New York or Philadelphia. Streets are uniformly wider, and old houses, whether in blocks or detached, have more room. They do not crowd their uninteresting fronts to the sidewalk. They have little front yards, back yards, and sometimes side yards. There is no impression of crowding. When people felt crowded, they moved farther out.

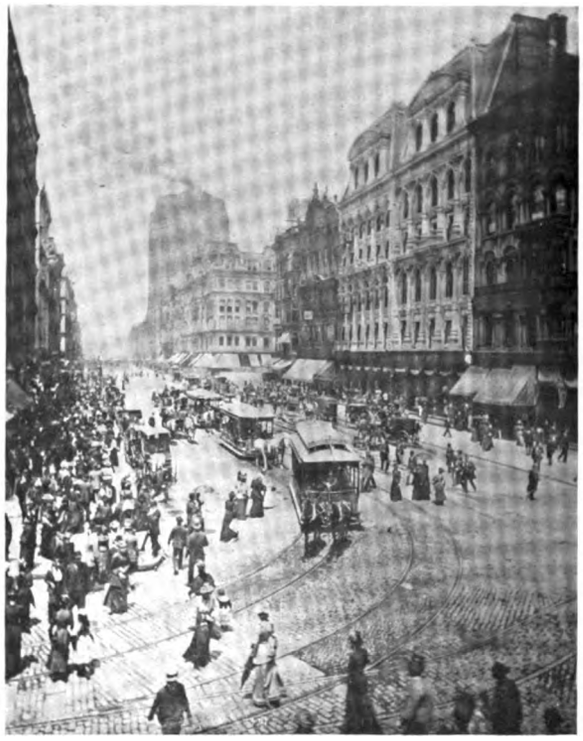
This tendency to spread over a vast territory is typical of western cities, of which Chicago is at once a type and example. Herein it differs widely from large eastern communities where the inclination is to crowd, and to build *up* instead of *out*. This difference explains, in great measure, why working people of ordinary kind are housed more comfortably, and take more pride in their homes than is the case in older and more crowded cities. Another explanation is found in the fact



View of Downtown District looking toward Lake from Chicago River.

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that a considerable portion of the foreign born of Chicago have first tarried in their points of entry before moving westward. Many have become substantial earners before reaching new points, and accustomed to American conditions.



State and Madison Street in the late Eighties. The old Marshall Field Store is in the center, with the Masonic Temple behind it. Mandel's old Store at right.

They seek better homes, with a bit of garden for vegetables, flowers, and chickens. They find such places in the ugly, but comfortable little cottages that range along good streets of the western city strata, or in the small flat buildings that are to be found here and there throughout the more settled and older districts.

In a broad sense, it may be said that the typical Chicago home is a frame or brick cottage or flat of four rooms; such residences as take care of a great percentage of its some three million people. There are over four thousand acres of public parks, in addition to small parks and playgrounds, with some forty-six miles of boulevards.

North and south, at an average mean distance of seven miles from "the loop" are the typical sections that were once choice suburban districts; but are now relatively crowded with fine apartments and residential hotels, served by elevated and surface lines and by steam lines as well. The South side, notwithstanding its once proud estate and fine hotels, may be considered residentially decadent; certain districts given over to the negro population. Only a small part in the vicinity of Jackson Park, the World's Fair site, remains desirable, with portions of Englewood.

This has long been true of the West side, excepting the far west suburbs. For at least twenty years the tide has turned toward the North shore, and here one will find the choice residential sections, beginning at Lincoln Park, and carrying along through Evanston, Wilmette, Winnetka, Glencoe, Highland Park, and other exemplary residence communities to Lake Forest, sometimes referred to as Chicago's millionaire colony.

FURNISHING TRADE LACKS COHESION

IN MANY respects, Chicago is crude from the standpoint of home furnishings. But this statement applies to its stores and their methods, rather than to the people themselves. Commercially, Chicago is a "cheap" market. It is a battleground of trade, where every producer feels it necessary to establish his goods, no matter what the sacrifice entailed in price and profit.



State and Madison Today. At right the Carson, Pirie, Scott & Co. Store; the two buildings in center those of Mandel Brothers and Charles A. Stevens. The square block beyond is the main building of Marshall Field and Company.

Because of its strategic transportation importance, it is the logical gateway to the West, and for many decades has been the storage house for

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Over the New Michigan Link and Bridge—Wrigley Building beyond



Office Buildings along North Michigan Avenue

the great country that lies beyond. There was a time when Chicago was the far eastern point for western merchants. It became the chief jobbing center distributing eastern manufactures, as it also dispensed its own products. In time, came St. Paul, Kansas City, Omaha and St. Louis to share in these trade benefits.

Chicago is the largest producer of furniture, a distinction that is not generally known, and seldom exploited. Its general reputation in this field has been for cheapness and volume. Yet there are a considerable number of individual houses that produce furniture, lamps, wrought iron and other commodities that are second to none in America; a fact familiar to the trade, but not a matter of general knowledge.

There are permanent exhibition buildings where home furnishings are displayed and sold, as well as the important semi-yearly market seasons in January and July, corresponding to that at Grand Rapids in time; but less ably exploited as an institution.

It may be said that the home furnishing trade in Chicago lacks cohesion and any conception of what may be accomplished by such methods as have placed Grand Rapids in the limelight, and spurred its producers to unusual effort. Manufacturers in this field have facilities and ability without the initiative to "cash in" on these attributes. There is lacking the practical knowledge of how to apply advertising effort to get the results needed in individual cases.

There are a very few notable exceptions to this rule, where individual houses have created volume of business and prestige through modern methods; and most of these producers make some effort to keep before the trade, especially in season; but in the aggregate this trade falls far below many other industries in matters of advancement and business promotion. This comment applies in much the same way to scores of producers in New York, Boston, and Philadelphia; but there are a few outstanding cases of manufacturers whose work has been sufficiently noteworthy to give color to these various markets in spite of the apathy of such a large number of small producers.

Generally speaking, the East is more active in purely trade work than similar concerns in Chicago.

RETAIL SHOPPING CENTER

FROM a retail standpoint, Chicago offers a study of much variety and general interest. We have spoken of it earlier as a cheap market, where goods are dumped on the basis of price, and sold accordingly. Most of its stores do business on a basis of price, and in no city is the custom of sales carried to greater length than here; so that even the fine stores find it necessary to resort to price seduction either in self-protection or in emulation of a long established retail habit.

The city's pioneers clustered near the Y-shaped river, that has since been reversed to flow into the Mississippi instead of into Lake Michigan,



Apartment Type in Better Residence Districts

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and retail business has remained in this locality. There are thousands of stores outside of this district that may be characterized as *neighborhood* establishments, whether large or small, but the great stores remain within the loop and grow



Not far from the Loop begins the Lake Shore Drive. Here is found the Castle-like Home of the Potter Palmers—rarely occupied.

greater year by year, as the city itself grows.

State Street, from South Water to Congress, is the shopping Mecca of Chicago. At the northern point are the two great stores that comprise the retail establishment of Marshall Field & Company, with Mandel Brothers and Carson, Pirie, Scott & Co., representing the fine type of department stores. Here also, but on the opposite side of the street are the Boston Store, The Fair, and farther south, Rothschilds and the Leiter Stores; this group comprising the best known and largest "popular price" stores.

All of these have important furniture and household equipment departments, and may be classed as cash stores. The first three have developed important departments of interior decoration, and the entire group of State Street department stores may be said to command the largest proportion of business in furniture, as compared with any other group.

Wabash Avenue, parallel with State Street, and one block east, accommodates the important home furnishing houses such as Colby's, Tobey's, Scholles, Richardson's and Revell's, old established concerns of conservative character—cash houses that have held much of the exclusive trade



Home of Harold McCormick on Rush Street—an example of the many early fine homes now being converted to office uses.

in and about Chicago, for many decades in a sort of frankly democratic way.

SATISFYING EXCLUSIVE TRADE

THERE is entirely lacking any of the ultra atmosphere that is so commonly found in New York City. Candidly, Chicago has never appeared to need it, or want it.

There have been a number of exclusive shops and interior decorators serving rather limited clientele, and the recently opened showrooms of David Zork on Michigan Boulevard, are probably as fine in appearance and merchandise carried as are any in eastern cities. But there are no pretentious buildings devoted exclusively to home furnishings, like Paine's of Boston, Sterling and Welch in Cleveland, or the Hampton Shops in New York.

It is worthy of note, that very little business in fine interior decorating or home furnishing, goes out of Chicago. In this respect, it seems to be self-sufficient, and the rule mentioned in



When residents of Lake Forest, a suburb, decided that the Business District was not in keeping, they rebuilt it in this Fashion.

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earlier articles of this series as to interchange of talent, here appears to be broken. The various groups of high-class stores referred to, present the finest types of merchandise. If they did not, Chicago's fine trade would go elsewhere, for as may be readily seen, the homes of its wealth are of superior kind, architecturally and in point of interior decoration.



Louis XV Room in a residence of the Chicago Elite

This is due, in a large measure, to an important group of architects that has splendidly influenced the development of fine homes and country estates that are not exceeded in number or kind in any other community. Partly it is due to wealth and leisure that has developed, and, in fact, to many other causes. Furniture houses and decorators have contributed to a capable degree.

RIVALRY LOWERS ADVERTISING

THROUGH long service, the furniture houses have won confidence and prestige; but it must be said that they do little of an informative or educative nature in their publicity, and this phase of their work does not compare favorably with similar progressive concerns in other large centers. The best advertising of furniture is done by the first group of department stores.

As a matter of consistent excellence, the work of Field's must be given first place for distinctive character and leadership, which is rivalled only by Wanamakers, of New York. The work of Carson, Pirie, Scott, and Mandel Brothers must be fairly classed with that of Field's, but is less consistent—a criticism of a great many stores that do good work sporadically. Chicago retailers are entirely lacking in any constructive cooperation such as is found in Cleveland.

Trade rivalry of individual houses is of keener interest than ideals; but since this is a general rule, Chicago differs from New York, Boston, and other great commercial centers only in degree. Not one of these cities but could and would profit by cooperative effort on the part of retailers in the same lines, if they could forget business rivalry and suspicion long enough to get together on some such basis as has been done in Cleveland for the sake of promoting general public interest in better homes.

The work of lecturers of the Better Homes Institute, promoted by the Art Institute of Chicago, is quite generally known in the trade. It is *scarcely* known in Chicago. There have been exhibitions here that have fallen flat because they



Dining Room in a Wealthy Suburban Home



Living Room in a typical House of Good Taste

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Suburbs of Chicago abound in Beautiful Dwellings



Another Country House of Stately Proportions

were prompted by profit seeking motives, and not primarily for the information and good of the public at large. Such efforts in a large city fall of their own weight because there is no co-ordinated effort of the right kind that is great enough to attract the attention of those who *should* profit most by the work.

A HIGHLY COMPETITIVE MARKET

IT IS true of Chicago, as it is of every large center where foreign-born people are found in large numbers, that those of northern Europe, such as the English, Scotch, Irish and Scandinavians, merge quickly into American ways of living, which are not radically different from their own. The Germans are less adaptable, while those of the south remain clannish and segregated for several generations, or until education and custom have partly eliminated national characteristics.

It is clear enough that this great element, in Chicago or elsewhere, cannot be considered seriously in this general movement for better homes, except as the dealer, through better store standards, forces the issue. The trade of these people is taken largely to merchants of their own races, and where cheapness is the dominating factor. It is true that these people often evince much discrimination where circumstances allow; but the average is very low in taste and ambition.

The great majority of stores aim at this class of trade and to this fact must be ascribed the prevailing price standards and poor average of publicity. Even the department stores of the downtown district offer great inducements designed to bring these foreigners into the retail heart of the city, and to compete with the important neighborhood stores that command such a large proportion of this trade.

Indeed, this habit of sales "of a Monday" has become a custom of many year's standing, each week's second day bringing the women of all classes into the downtown stores for bargains in foodstuffs, wearables and household goods. Advertising in Chicago long ago reached a high state of development for retail exploitation. Largely it takes the form of newspaper announcements in large space, with plentiful illustration and price quotation. Many "outside" stores have in late years taken to newspaper advertising, notwithstanding the apparent waste circulation due to their location, and the fact that they can draw only from one section of the city.

In a measure this has been forced on these stores as a means of proving publicly that their merchandise, size, and prices are quite as important and worthy of trade as the leading "loop" stores, and that their values are often greater, due to less "overhead." There is probably no other market that is more highly competitive, or one that has developed use of daily newspapers to such an extent.



A Suburban Porch and Its Furnishings

INSTALLMENT HOUSES

THIS sketch of Chicago would fail in appreciation if we overlooked the installment houses and their importance. It must be realized that this city is one of vast territory, and of individual homes. In the selling of real estate, it is usually very active in selling small parcels of land for home building; and under ordinary conditions it is most active in actual building. Its almost numberless industries and workers of small means have made a rich

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field for installment selling.

One of the foremost houses in this classification is that of John M. Smyth, located at Madison and Halsted, just a mile west of the "loop" center. Grandchildren of its early customers still buy there because of the prestige and confidence as well as fairness that has characterized its trade history from early days. This store, now under direction of a son of the same name as its founder, serves as a type of the higher grade installment house that has correctly gauged the modern demand for merchandise of better quality and style. It has met this situation squarely with finer merchandise, careful pricing, and better advertising.



Main Entrance to Post Office at Indianapolis, one of that city's representative downtown Buildings

It is only fair to say that advertising that grossly misrepresents, is practically unknown in Chicago, and that if it were attempted, the buying public is too keen in knowledge of values to be fooled seriously. Competition is too pronounced to allow such a condition. Chicagoans "shop" and know their stores; and this is true of the vast buying majority as well as the "upper crust," who shop with corresponding intelligence.

Such stores as Hartman's and Spiegel's are representative of the Loop stores that do deferred payment business. Many of the important neighborhood stores necessarily work on the same basis, although many are operated on a cash plan. One must recognize the fact that Chicago is a tremendous retail market in home furnishings, and one entirely too complex to analyze adequately in the limited space of this article. It buys and sells the finest products of Europe quite as impartially as it does all domestic products that have place either through the merits of quality or cheapness. It is as truly cosmopolitan as its larger sister, and somewhat more sophisticated from a retail point of view—due, we may say, to the fact that its foreign-born residents have received their first lessons in American ways before they reach Chicago.

SETS FASHION FOR MID-WEST

CHICAGO'S fine trade—and there is a vast amount of it—is little different from that of New York. It is more conservative; but less so than Boston or Philadelphia. Its fine homes express art and good taste, on the whole. It prefers furniture of heavier type than the east, and conservative patterns in its upholstery and other decorative fabrics, with less of the showy and bizarre.

Chicago stores set the fashion for mid-western prototypes in methods of merchandising, advertising, window trimming and other essentials. Chicago provides motive and example for architecture and interior decoration, as New York does for the East and South. It typifies Western progress and offers the inspiration of bigness to much of the great West, as New York epitomizes the culture of the East, commercially. Yet its methods differ very materially, and are original rather than imitative, due largely to qualities of the public mind that have been outlined.

INDIANAPOLIS—HOOSIER METROPOLIS

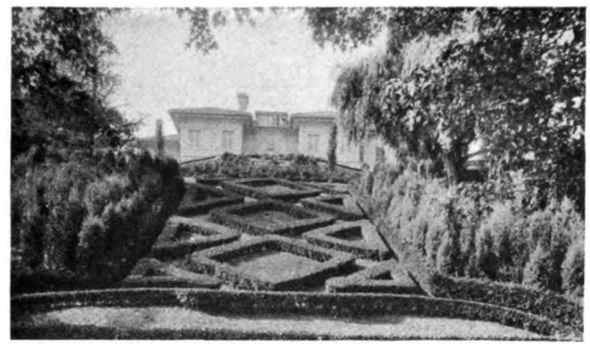
INDIANAPOLIS may be taken as an example of a large city with certain characteristics fundamentally different from Chicago or New York. While it has large and varied industries, its character is more definitely fixed because it is primarily an agricultural center, with the additional influence exerted by residents brought there by its status as a capital city. Individual wealth is less obvious. The average home is better, and relatively there are more of them than in cities of the Chicago type. Indianapolis has a population largely American-born, like Columbus. Its retired farmers and their descendants learned thrift and economical living in their early days of toil—lessons that are not readily forgotten.

Extravagance and ostentation are frowned upon. They are careful, conservative buyers who value comfort and substance far more than show. For these reasons, retail stores must content themselves with lower prices and smaller profits. Therefore one finds the range of retail prices lower in Indianapolis than in other large cities. Advertising is of more modest kind. There is less attempt to overawe the public with show or impressive claims. Rather the effort is to persuade of value, fair price, and desirability of merchandise offered.

In this Hoosier metropolis is found a mercantile spirit that is admirable—a disposition to

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meet conditions such as have existed in recent times; to take losses cheerfully and adjust prices to meet popular demand and keep the wheels moving rather than to force the public to pay. The action of these merchants has forestalled any resentment against high prices by the simple expedient of reducing them voluntarily—a policy that has maintained a fortunate balance when other sections starved—a policy that should be considered by a vast number of retailers who do not as capably understand the public attitude.



Formal Garden of the Herman Uhlein House, sloping to the shore of Lake Michigan

That Indianapolis, selected as a typical city of this section, is primarily a home city of diversified industry, is accentuated by such indications as a five-cent car fare; cheap commodities such as gas; excellent schools, a municipal market, fine homes and churches, and many other indications that its home making spirit is not entirely submerged in political juggling and selfishness. Its taste in home furnishing is almost ultra-conservative and discriminating. Its stores reflect this tendency toward substantial goods of quality at moderate prices.

HOW MID-WEST VIEWS INTERIOR DECORATOR

IT WILL be noted that the mid-west tendency in home expression is toward simplicity and comfort, without undue frills, extravagance, or ostentation. This is the average inclination of comfortable wealth, unspoiled by the admixture of great social ambition which so sharply characterizes certain types of wealth in older sections. Western wealth has been made with greater effort and harder real work. It is not old enough to have tempted its possessors to study methods of disbursement. Rather, it is held on to, mainly because the people who made it are still in possession.

Only "unearned increment" and suddenly-made riches are recklessly or elaborately spent. This fact explains many differences between East and West. It explains why the interior decorator is relatively unsuccessful in western cities and towns. He (or she) is considered a useless extravagance; a superfluous intermediate whose function is not clearly understood, and only suited to the needs of those with money to throw away. It is equally true that these people who would now rather depend upon their own "judgment," could and would use the trained decorator willingly, and to advantage—*if* only the decorator had merchandising intelligence equal to his artistic knowledge.

Meanwhile the better stores are studying interior art in conjunction with merchandising, and applying this knowledge to the problems of customers to mutual profit, while at the same time the average specialist is frequently starving for business, or finding a modicum of satisfaction in a few big jobs for people who know his ability. Thus the wolf is kept from entering the sanctums of "art and exclusiveness." There is ample place and space for the interior decorator in western communities, and real need for his work beyond the comparatively limited field filled by leading



Fine Furnishings in a Milwaukee Living Room



A Period Dining Room in a Milwaukee Mansion

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stores. The remedy for this apparent lack of appreciation and patronage is easily at hand. First is needed a knowledge of the public, and an understanding of how its mind works; and how it differs from the composite Eastern mind. The rest is simple, for it requires only the dropping of pretense and the honest advertising of what the profession actually stands for, and what it has to offer.

This comment refers to a general situation that is peculiar to an entire section; but it should be remembered that a change is taking place in the general interest in better homes, wherein the studied effects produced by those who have spent years in combining fine furnishings in harmonious ensemble, will have more extended recognition and call. Indianapolis might well be considered an example of inland cities and large towns; for in many respects the same conditions are met with in most of them in Indiana, Illinois, and Iowa; differing only in minor details of industry and other variations. Farther south, near the Ohio river, there are more of the characteristics of the South, that will be discussed in turn.



Home of Laurence Fitch, Backbay, Milwaukee, built on the high shore of Lake Michigan

GOOD MODEST HOMES—WISCONSIN'S PRIDE

WISCONSIN offers still another study in the matter of homes; for here is a state that has taken prominent position in the initiation of popular reforms, and that quite early attracted the sturdy Scandinavian farmers, large numbers of German-born, as well as a representative proportion of New England and Pennsylvania pioneers. It is a prosperous state, with wealth taken from the pine and hardwood regions of the North; from its tobacco fields and dairy herds of its southern half.

Save for such cities as Ashland, Green Bay, Marinette, and a few other prosperous communities, its northern portion is still a wilderness of lakes and cutover forest lands. But there is Madison, a city of beautiful homes clustered about its three lakes; the site of a state university, and a city that might well be selected as ideal in physical beauty and location for the building of the most beautiful city of homes. There are numerous small cities, each with some industries; but mainly composed of retired business men and farmers (if there is such an implied difference) who take much pride in good, modest homes.



Hallway in Herman Uhlein Home, Milwaukee

MILWAUKEE OF SUBSTANTIAL BUILD

MILWAUKEE, as its one large city, may be taken as the Wisconsin type. Industrially, it resembles Buffalo in diversity of manufacture, in retail conservatism, in its streets and characteristics. Municipally, it is neat and clean; well kept, and with streets generous in length and width. There is no evidence of crowding or poverty in its poorer districts. Its mediocre districts are orderly in appearance and substantial in kind. Grand Avenue, leading west from its retail center, is still the broad artery of early wealth, with great houses of stone, surrounded by spacious grounds; most of these retaining their original seclusion, since business has not yet encroached seriously.

Of late years, the more exclusive residential building has been

(Concluded on Page 28 of the Advertising Section)

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AFTER THE SPRING RUG AUCTIONS

BRISK CONSUMER BUYING HEARTENS TEXTILE MEN

By WALTER E. MAIR

SUNRISE ON TRADE DIFFICULTIES

WITHIN the week since the first material for this was gathered, Spring has wrought her annual magic on the Atlantic Seaboard more quickly than ever we saw before. It seems, somehow, a good sign. We are not too prone to find significance in such things as the upward trend of securities on Wall Street, for Wall Street is a crazy hen whose brood is as often wars and panics as civilization and contentment; or, better, a gargantuan flapper of the world of finance, burbling of fundamentals and really knowing less than the sum of two and two. Yet we see signs of improvement. Industry and trade have commenced to quit whining, and have begun to drive their way out of the numbing indifference that came after the period of inflation.

To be sure, the "inferiority complex" is still apparent among business men, and they'd rather shoo a salesman away and take a chance at keeping their capital intact than risk some of it in an investment which might not show them an immediate profit. Money, however, is not hard to get for reasonable enterprises, and when a banker lets loose, heaven knows there is sunrise on the sea of the world's difficulties.

CARPET MILLS RUN STEADY

AS REGARDS activities in floor coverings, draperies and upholsteries, we find the live ones are much alive, and the victims of senility are at least fumbling with their crutches. Carpet mills are 60 to 100 per cent active in Philadelphia, and among the Wilton and better-grade Brussels and Axminster, seemingly assured of an all-Summer demand. Axminster has surely profited by the chance it had during the Wilton strike. One prominent mill in Philadelphia, for instance, making high-grade Axminsters, has had a run of nearly two years, it is reported, and is still going strong.

The few increases noted in prices quoted just



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Glazed Chintz combined with Wicker Furniture in an Early Summer Display, Lord & Taylor Co., New York.

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prior to and following the recent New York carpet auctions are ascribed by a Philadelphia Wilton-maker to a mere desire to catch up with the market. The higher grades, we hear, were among the few of their type below last year's market, and they are just falling into line, or rather, rising to the normal. This would seem to evidence a pretty firm conviction on the part of mill men generally that a good working level has been found, and that what rises in the price of materials have taken place had better be absorbed.

MANUFACTURERS FOR STABLE PRICE

THE following view of the price situation was confirmed by several, among them Mr. Kommer, of the Hirst-Rogers mills, now running about 70 to 80 per cent: Carpet-makers would have liked to offset the increased cost of worsted, etc., with a quotation high enough to absorb it. Particularly would this have appealed (according to Mr. Cutler, of Hardwick and Magee) to those making carpets which come under the luxury tax schedule made effective January 1, 1922. But manufacturers did not want to give either wholesalers or retailers—the latter particularly—the slightest reason for pyramiding a price increase.

The retailer, despite his frequent offering of low-priced leaders, is not regarded as having matched in any degree the efforts of manufacturers to get back to pre-war margins of profit. Now, reasoned the manufacturers, if we advance fall prices by ever so little, the retailer will be quick to take it as an indication that the days of prosperity are just ahead, and that the public will stand a higher price. Such is not the general trend of opinion. The public is still up against a serious problem in the matter of living expense. Prices must hold steady. Then labor will not be tempted to grab and the retailer will abstain from like tactics.

In a general way, the same seems to be true with makers of draperies and upholsteries. To be sure, the added impetus given to the demand for sunfast colorings during the past year, has put an extra cost problem up to many weavers, but here again it has been deemed advisable to offer no excuse for gouging. Even on job lots, retail quotations have amply protected merchandise men as to profits. On staples for which there is a growing demand, it would not do to appear too hopeful of the public's power to take punishment, and hence we see the new samples on exhibition on a keenly competitive basis, both as to quality-appeal and cost consideration. At any rate, the admitted effort by manufacturers to maintain stable price is sure to have effect.

DRAPERIES ECHO DRESS COLORINGS

IN CARPETS and draperies there is a curious echoing in color of the fashions of the hour. Women seem to be preferring colors in carpets and draperies and upholsteries like those they choose for hosiery and for dresses. Blues, taupes in varied shades, tans, sand color (a typical and apparently perennial hosiery shade), mulberry and various raisin tints, are abundant. In some of the Hardwick and Magee creations, for instance, we find a great assortment of carpets with the raisin hue predominant, this in the groundwork being often quite solid, or with the so-called jaspé, or marbled effect. Another touch noted in this connection is the tendency to bring in patterns for the borders that hint at a similarity to cretonnes, although, of course, the various geographical and ethographical motifs are more authoritatively present.

HOTEL CARPET TASTE VEERING

WHILE on this subject of colors, there is a strong hint for decorators in what Mr. H. G. Fetterolf tells the writer of the floor-covering policies of the Statler Hotels. Mr. Fetterolf had a conversation with the "big chief" of this remarkable chain of hostelries, not long since, and learned that in all of the six now in operation, or soon to be, with the finishing of the Buffalo establishment, taupe and black are to be the carpeting scheme. As fast as carpets now used in the Statler hotels have to be replaced, taupe and black floor coverings will be purchased. "His idea is," said Mr. Fetterolf, "that with a color scheme of this kind, he may use any sort of hangings he wishes in the various rooms and suites. Taupe and black are so neutral that hangings in pinks, blues, gold or any combination, can be safely employed. There will be no bad contrasts and the effect will be agreeable.

"Tan, blue, sand color, are most popular now. But reds and greens are out altogether. With the hotels buying from the mill or wholesaler as they do now, they are departing from the old system which has put so many different color schemes into effect.

"A hotel man used to go to a retailer and look over what he had on the floor. The retailer would show him a roll of red or blue or green, and the hotel man would buy what struck his fancy, particularly if it was a piece left over which he could get at a price. Then he would put down these various pieces in different rooms, and there would be all sorts of color schemes.

"Hotels are getting away from that entirely and in Mr. Statler's case they are going in for a standard decorative scheme."

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As Mr. Fetterolf then proceeded to point out, some otherwise very good hotels have done woefully poor choosing in carpets. One of the best in Philadelphia will charge you $5 for a room in midsummer and you will get an electric fan, but you will get also a red carpet that might belong to the age of china pitchers and wash-stands, and which surely is no very kindly color for midsummer guests. Another floor may yield you a brilliant green, or still another, more cooling blue. Even if you know the hotel and like it, all you can do is hope for the best when the clerk assigns you to your quarters.

LABOR RESTLESS

THE labor situation in the Wilton mills is by no means ideal in Philadelphia. Of the fourteen in operation, at least two concerns have had some trouble within the past two months. "Their union was thirty-five years old, and we broke it up in ten months," boasted one mill manager, "but you can never tell just when something is going to start. Of course, they won't ask for more money right off; they must first get unionized again. But the weavers are a stubborn lot; they haven't any use for employers. Anything an employer does arouses their suspicion.

"Not a single welfare plan or scheme of industrial representation that I know of has worked out here in Philadelphia. They don't want to be patronized. All that most of them know is unionism. What they want they prefer to go after through the union and a costly strike, rather than submit to any scheme of their bosses. Most of the millhands in the carpet industry are a low grade of English workingman, from around Kidderminster and other mill cities in Great Britain. They are hard to deal with."

SPIRIT FORCE OF MATERIAL SUCCESS

FIVE thousand years ago, Oriental weavers, painfully laborious, fashioned b r i g h t l y colored mats for the desert tents of their tribes. Today, these motifs, amplified and incredibly more complex in the artistic expression of a modern textile art, spring to being over night and may be bought by the humblest, if he be thrifty. This is the outgrowth of labor of hand and brain, and of something more, the instinct for beauty vibrant in all conscious human existence.

Sir Arthur Conan Doyle speaks of that mysterious substance "ectoplasm," through which spiritual things are said to materialize into forms perceptible to human touch and sight. To name it in the Middle Ages was to risk excommunication or imprisonment, with torture. Yet most intelligent men sense that there is some blending of supernatural magnetic force and material activity which is the activating principle in the working out of imagination, for the service of mankind.

But where is the ectoplasm of industrial effort since the war? What can restore old harmonies and create new ones? This is but a thought that occurs as one walks among the homes of the weavers and beamers and twisters and their helpers in Frankford and in Kensington.

HOW WAR DESTROYS THIS SPIRIT

THE units of social harmony seem chronically awry. One mill man says he counts himself unusually fortunate, in that 60 per cent of his help are of the old union crowd, the rest being craftsmen trained during the strike of Wilton weavers, or open-shop men who have drifted in. There seems to be something about the whole creative impulse of human energy that rhythms with the instinct to produce at the looms; yet this does not always carry out.

For instance, many young soldiers returned from the war, are not proving tractable mill men.

"They take what they earn and do not try particularly to better themselves," one executive comments. "If they have nothing left, and want more, they demand it. As for saving for the future, they say 'to hell with the future.'"

To an ex-service man this is understandable, yet other mill men say they have not seen it work out among the rank and file. Perhaps it is dangerous to take even the narrow-visioned youth of Kensington away from constructive endeavor and send him to war. He comes back sensing the futility of endeavor in a world enslaved by its industrial and financial Frankensteins. "To hell with the future—it is not mine anyway," he says.

So British is Kensington that even the moving picture house in one neighborhood bears a British name, tying these weavers of the New World down to memory rather than to opportunity. Among other things, Kensington and Frankford need Americanizing.

INGRAIN PRODUCTION AT MINIMUM

SHEER necessity and inertia have made difficult and disheartening the plight of the workers (and of the owners) in mills that work in fabrics little wanted. There are, for instance, the weavers of ingrains and art squares. They are very glad to take from $2.50 to $3 a day, according to William Scholes, in order to get a job, although those at work in mills that have not shut down, are earning more than that. This branch of the carpet industry has reached a minimum of production, and here, it seems, the ectoplasm of a surviving entity was wanting, due

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to the fault of the owners rather than of the workmen. As one man put it, "they turned out increasing quantities of poorer and poorer material, cheapening their product all the way through, until at last the public was completely turned away from ingrain."

AXMINSTER-WILTON COMPETITION

AS WE have said, Wilton production, although threatened by industrial unrest once more, continues fairly satisfactory, and orders are good. The great amount of ground gained by Axminsters is being fought for. Axminster mills are trying as never before to meet the quality demands of the day, and keep their gains. But the Wilton men are confident, supremely so, if only labor continues productive. Labor has its incentives. In one mill, a weaver on special order, working on high-pile Wiltons, made $91.96 last week. He has made $400 and over in the past five weeks. And the fact is that his employer is glad to pay him so well. "I only wish they would all produce as well as that fellow does," he emphasized. "He knows his business and attends to it, and his earnings are based on the yardage he turns out."

H. G. Fetterolf insists that, for high-grade floor coverings, Axminster, no matter how it may sell, is still to be regarded as a "calamity floor covering." In other words, it is the public's refuge in time of industrial depression or stoppage of Wilton production! At any rate, the same source of information brings news which, while not as broadcast as it should be, means enough to be worth printing and reprinting, since it indicates that both Axminsters and Wiltons are going to continue to sell, each in their markets, for some time to come.

BETTER CARPETS FOR NEW HOMES

IN CHICAGO alone, according to figures compiled by a large furnishing establishment, and shown to Mr. Fetterolf, 40,000 apartments, averaging five rooms each, are to be built this summer. That means 200,000 rooms to be furnished. Out in Denver, in an installment house, Mr. Fetterolf saw a few weeks ago the manager of the establishment. That gentleman took pains to point out that installment buyers are insisting on the good carpets. He indicated a "$5-a-week man" purchasing a high-grade Wilton at the moment. New York building figures, with Chicago's, will reach an important total of home-production this year. Philadelphia will lag, because Philadelphia's industries are yet far from normal as to production, and speculative building, while encouraging in volume, is below that of prosperous years when building cost less.

As remarked by Samuel H. Barker, financial expert, "a moderate-priced house can be built now about 25 per cent cheaper than a year ago, but the cost is still fully 30 per cent above the relative cost of food, and at least 70 per cent more than the same building would have cost in 1914."

However, the outlook is heartening textile men all along the line.

SIGNS OF MILL EXPANSION

AMONG upholstery and drapery mills, the boom of spring sample production is well under way. There are signs of expansion here and there. The Zenith Mills, Incorporated, formerly operated by Hirsch and Dryfoos, are now about to remove from their old site at Second and Alleghany avenue.

Mr. Solomon Dryfoos, president of the new incorporation, is optimistic of its prospects. In the new quarters at Lippincott and A streets, this concern will have 15 additional looms and 33 1/3 per cent more floor space than at present, with typical modern factory construction. Mr. Dryfoos has been 17 years in business and on the basis of this experience he believes that little can be done beyond "holding steady" to produce unusual volume of orders.

Up in Frankford, opposite the Reading station, is the doorway to La France Textile mills. These mills embody to the writer his vaguely outlined theory of the active principle in industrial growth. Here it seems the "get there" force of human endeavor has been powerfully manifest. Here is a plant that has doubled and trebled and quadrupled its capacity, and is installing an entire floor of new looms even now.

BETTER BUSINESS THROUGH BETTER ART

IT IS not long since Bernard Davis, one of the partners and general manager, was secretary of the Upholstered Furniture Makers' Association. He was too restless and too modern a spirit, and he used to talk of art, and they said he was too dominant among them. So he jumped into tapestry and upholstery production. He is young, and an admirable organizer and financier. It is said that his partner and backer was inveigled into the business on the promise that he would stay away from it and not try to make his dollars talk so long as they produced dividends.

In about four years this plant has proved distinctly successful. To paraphrase what Mr. Davis told the writer:

"I believed and do believe in giving art a chance in textile fabrics of the kind we make.

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I could see where many of the old-line manufacturers were in a rut. When I came here, most of their patterns, while they sold, were stereotyped. I believe that the American people have taste, and a sense of beauty. I went ahead on this basis, although it was a hard job oftentimes to persuade bankers that I was fit to loan money to.

"Bankers have a way of shying away when you get to talking about art. They think that the mention of it is a sign of your mental incompetence. Well, I think I have been able to show them. They are not so chary any more. We have had to consider the financial element. But we have made goods that put into fabric color and life. The old-line men said we couldn't sell direct to the dealer—that it hadn't been done successfully in half a century. But we're doing it. They said I couldn't make textiles to suit my ideals of the value and meaning of colors. I proved that I could.

"Now I am refusing to take designs from customers to make up, as a rule. I make my own. Furthermore, I am working with the Philadelphia School of Design for Women."

FITTING TAPESTRY TO MODERN WALLS

MR. DAVIS started the year 1922 by getting out the first tapestry illustrated calendar in America. He expects, ultimately, to go into the reproduction of popular prints at prices as low as would have to be paid for reasonably good color gravures. His designer is now working on a huge panel design which is to be reproduced in advertisements, and which represents symbolically the first primitive weaver and the modern loom craft.

This man is full of ideas. He finances dealers as one way of keeping up his turnover. He produces goods for stock and then goes out and sells them on the basis of an overhead kept down by operating two full shifts. When his night weavers demanded more money, in fact, a 15 per cent increase, he tried to tell them that he was giving them a chance to work whereas lots of other men had none, and while they deserved more money, in order to keep his mills running double time, he had to compete with mills running one shift or less and undersell them. It took seven meetings to get the idea over, but it finally stuck.

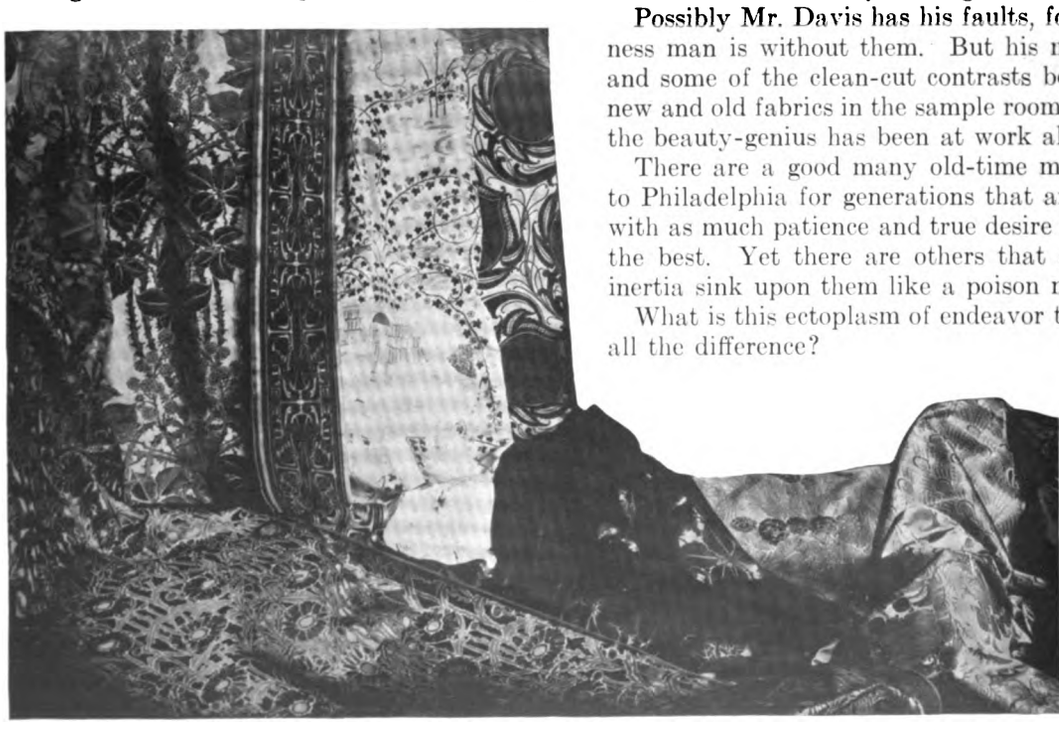
"Every machine without exception has been operated day and night for two years," says Mr. Davis. "We are making designs that the copyists get hold of, but we are glad to do that. I have tried to get tapestry men interested in the idea of creating a nation-wide demand for tapestry and educating the public to its beauty, so that it could be used instead of pictures, but so far they have been unable to see what could be done. I am going to get out some calendars for the consumer as a means to this end."

This, as we have said, refers not to an individual or an institution, but to a working out of that mysterious "get there" force which makes for creative fecundity and general happiness.

Possibly Mr. Davis has his faults, for no business man is without them. But his mill *works*, and some of the clean-cut contrasts between the new and old fabrics in the sample room show that the beauty-genius has been at work also.

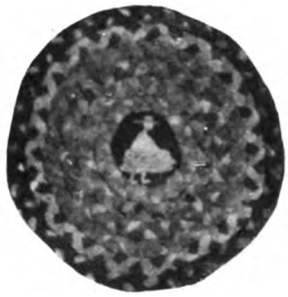
There are a good many old-time mills known to Philadelphia for generations that are working with as much patience and true desire to produce the best. Yet there are others that are letting inertia sink upon them like a poison miasma.

What is this ectoplasm of endeavor that makes all the difference?

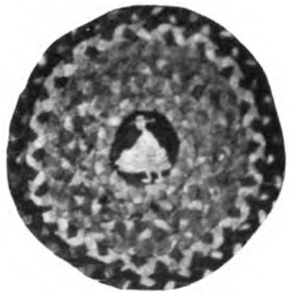


Drapery and Upholstery Materials, made by the French Firm, Tassinari & Chatel

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SEEN IN NEW YORK



Style Makers Demand Veers Steadily Toward Early English Furniture and Away from Fine French Styles

By WM. LAUREL HARRIS

UPTOWN MOVE OF ART AND TEXTILE CENTER

THE casual passerby who receives a shower of plaster dust from reconstruction work on several brick and brownstone buildings around Fifty-sixth Street and Madison Avenue, New York, is apt to revile the constantly torn up condition of the city, but give little further thought to a commonplace incident of this character. And yet the reconstruction of this block on the Avenue and of several houses on the side streets, marks the beginning of a new era in the merchandising of fine house furnishings and works of art in New York City.

Mr. Kirby, the conservative auctioneer and presiding genius of the old American Art Galleries, has been forced to admit that the art center of America has moved up somewhere near Fifty-sixth Street, and he is now in the process of moving thither from Twenty-third Street his much advertised establishment where for fifty years the most famous art auctions have been held.

When the American Art Galleries began this long career, their foundation represented a forward looking movement based on the growing desire of Americans for handsome pictures and occasional pieces of sculpture brought, for the most part, from across the Atlantic. As time went on, the many successful auctions in these Galleries served to establish the high water mark for pictures of the Dutch and Barbizon schools of painting. Here too the fame and skill of such academic painters as Bouguereau, Gérome, Henner, and Jules Le Fêvre received their highest monetary awards.

But times have slowly changed and works by the masters sold today in these same Galleries on Twenty-third Street fetch but a fraction of their former prices. For several years, the more important American Art Gallery sales have been held at the Plaza Hotel on Fifty-ninth Street, as a tacit recognition of uptown patronage, and now the Galleries are being moved *in toto* to keep abreast with the times. When finished, the new establishment will have an entire block frontage on Madison Avenue with the space of five houses on Fifty-sixth Street and a similar footing on Fifty-seventh Street.

This northward trend of our art emporiums is leading to a new orientation of the great textile jobbers and up-to-date purveyors of the finer sorts of decorative materials who are also looking towards Central Park and the wealthy neighborhoods of Manhattan where America's style makers live.

ART TASTE TURNS TOWARD FURNISHINGS

NOT only has the art center shifted from Twenty-third Street to Fifty-sixth Street, or thereabouts, but the tastes of art patrons at our public sales have largely changed from pictures in gilt frames, and statuary on pedestals, to works of art that are useful as well as beautiful. This tendency of wealthy Americans to buy handsome furniture and splendid textiles was noticeable even before we entered the



1. General View of Colonial Room, arranged at the Art Center by the Women Decorators' Club during the recent Exhibition of Good Taste for Girls. The Room is a composite of Several Excellent Groupings.

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2. West Wall of Colonial Room at Exhibition of Good Taste for Girls

European war, and has been emphasized by our records of the Volpi and Davanzati sales in 1916 and 1917.

These sales and the thousand and one minor events of a similar nature have demonstrated that a progressive educational process is going on among our people. While not long ago, any well advertised collection of Italian house furnishings sold readily to an undiscriminating public, today the situation is quite changed and our style makers—the cultured patrons of auction rooms—buy with discretion and pay top prices only for



3. Detail View of Pilgrim Furniture suitable for Modern Girl's Room



4. Window Detail of Charming Colonial Room exhibited recently at Art Center

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good things. The recent Tolentino sale is an excellent example of auction room discretion on the part of New Yorkers, for only the good things there could be sold at anything but a sacrifice.

SECOND HEYDAY FOR EARLY COLONIAL

AN OUTSTANDING feature of all this winter's sales, whether at the American Art Galleries, the Anderson Galleries or at Clarke's, has been the enthusiastic bidding of private purchasers for furniture and house furnishings of a Colonial character whether made in America, or imported from England. The prominent decorators and smart dealers are conscious of this trend and are adapting their showrooms and exhibitions to satisfy this fashion. Hooked rugs are greatly in demand and this anxiety for good Colonial textiles has brought to light many novel and hitherto unknown examples of our handicrafts. With this article, we show the details of a large New England rug (See Figure 13) constructed in a novel way, with patterns that are braided and embroidered as well as hooked.

A cherry secretary desk, a maple bedstead and even a rude pine table from the backwoods of Pennsylvania have in turn become the active centers of real competitive interest when such things have appeared on the auction stage. Furniture of this sort was being thrown away or relegated to the attic in those dull complacent days when the American Art Galleries were first founded.



5. English Secretary in Cross-banded Walnut which sold well at a recent New York auction

At the Benguiat Galleries in Fifty-sixth Street, several quaint interiors have been arranged intended to display against simple plaster walls the novelty and charm of handsomely designed and yet unpretentious house furnishings. Here one may admire the transitional forms of English house furnishings when British designers were first turning their attention from monastic styles of art to those types of house furnishings with which our roundhead ancestors were familiar. Here, too, one finds the more richly wrought designs of the Jacobean period and typical American Colonial things as well.

Another delightful and sympathetic effort in Colonial art is the young girl's room arranged by the Women Decorators' Club at the Art Center as part of the April exhibition of "Good Taste for Young Girls." This room has a light and charming quality that successfully presents the gracious and attractive side of early American home life. The embroidered coverlet on the bed, the upholstery on the chairs and the charming curtains at the windows, with the subdued and harmonious old hooked rugs, have created an atmosphere of colorful refinement that is most agreeable and encouraging for the future of our arts and trades.



6. Old English Furniture and an Authentic Old Window with the original Leaded Glass, now at the Benguiat Galleries

FRENCH PALACE FURNITURE LOSES OUT

THE runners-up at recent auctions of French fur-



7. Decorators using Ornate Effects, now prefer Spanish Styles to French Furniture of the same Periods

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niture and articles with decorative values of Gallic provenance seemed almost always to be "in the trade." They were men who saw superlative pieces of craftsmanship going for perhaps a third of their accepted value of a few years ago. Superb examples of the master furniture makers' skill, rich with fine gilding, ormolu mounts, and lovely marquetry have been sold for a fraction of the cost of having them reproduced today. Such exquisite works of art have not been purchased by our real style markers—the women of fashion who are furnishing their own homes — but have been absorbed by antique dealers and decorators who saw "a good thing going cheap."



8. Even such French Furniture as this Fire Screen with Beauvais Tapestry Panel, found slight Demand at Recent Art Sales

The reason for this turn in taste is easy enough to guess. The finest types of French palace furniture simply do not coincide with the temper of the American people as we now understand it. No one can gainsay the extraordinary beauty and charm of the furniture made in the time of Louis XIV, Louis XV, and even in the last period of the Old Regime. But at the current auction sales even the most exquisite of French masterpieces in furniture and house furnishings have gone for next to nothing. Furniture worth $1,500 or $2,500 has been sold at auction within the last few weeks for such ridiculous sums as $40 or $50, or perhaps $100 or $125, as the case might be. Whatever the price paid, the fact was evident that no one wanted French furniture, except at a bargain.

There are, of course, devotees of fine craftsmanship who are saddened to think that Americans refuse to see the beauty of the ancient types of furniture that once graced the palaces of kings and have been hallowed by many decades of admiration. But on second consideration it is quite evident that palace furniture is not fitted for home making in America.

CONTRADICTING OUR TEACHERS

IT IS curious to note that this tendency among our people for democratic things to fit in democratic homes of smaller size has been growing and taking form in bold contradiction to the teachings of our text books and to the splendid exhibits in our museums. Hardly any of our great museums have things of importance that have to do with early Colonial or even English life of the same period. The Metropolitan Museum of Art, to be sure, possesses the Sage collection and has a splendid group of old woodwork which it hopes some day to install when it has found the money to do so. As a rule, however, the fine furniture and interiors that we see at the Metropolitan, at Cooper Union, and in almost all of the museums of the land, are distinctly French and Italian in character. The Brooklyn Museum is now installing a superb display of early Colonial woodwork and furniture but it is not yet on public view.

In spite of educational propaganda in favor of the finest of the European handicrafts, it is evident that Americans will not at the present time take an interest in French classical art.



9. Exquisite Pieces of French Furniture, but no longer popular

SPANISH AND EARLY ITALIAN IN FAVOR

DURING the last year Clarke's and Anderson's have gained considerably in public prestige, partly because they were enterprising in foreseeing the northward trend of art in New York, and partly because they ceased to play overmuch upon European prestige and reckless newspaper advertising as main incentives to successful sales.

The fate of the poorer examples of the so-called "Art of the Savoy Family" so very boldly advertised in the Tolentino sale has been a very salutary lesson to our auctioneers and art promoters. Many loudly heralded decorative paintings went for about the price of their gold frames, and even a three-quarter length portrait of a man in a heavily gold trimmed red coat, attributed to Sir Joshua Reynolds, sold for $750 while the "Marchioness of Saluzzo" by Peter

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10. Old English Bed of simplified Spanish Motif recently exhibited in New York

Porbus the younger, sold for $310.

Another auction that proved a good test of the buying public's intelligence and discrimination was the John W. Baxter sale in February at Clarke's Auction Rooms. This aggregation of many things had been started by the late Clyde Fitch and then was purchased and enlarged by John W. Baxter. In this sale, the tapestry and wall hangings sold the best, while certain Spanish Renaissance chairs, upholstered with stamped and illuminated leather did very well. After the colorful Spanish furniture, the next best demand seemed to be for early Italian things. But the beautiful examples of Seventeenth and Eighteenth Century French house furnishings sold for comparatively low prices. The Henry Symons auction which brought a total of $310,290 at Clarke's told much the same story as the Baxter sale, with added interesting features in early English work.

GREAT ENGLISH FAMILIES LIQUIDATING

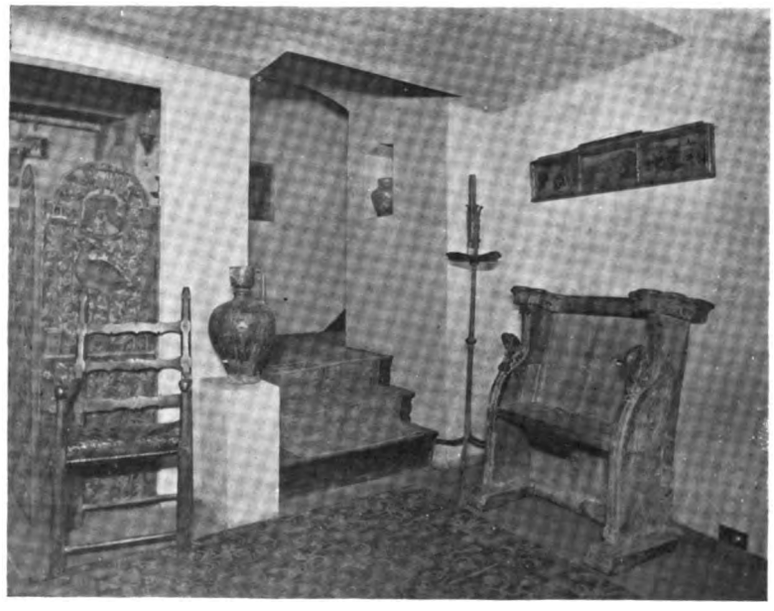
THE historic families of England have been forced by poverty and high taxes into a general liquidation of their artistic treasures. Unable to keep up ancestral homes, they are betaking themselves to small houses and modern apartments where large art collections or spacious house furnishings are out of place.

During the past season, artistic properties formerly held in great esteem abroad have come to the auction sales about the Plaza Hotel. In handsome catalogues of things for sale, New Yorkers have read the titles of the Dukes of Buckingham, Sutherland, Cambridge, Hamilton, Athol, Leeds, Newcastle, Norfolk, Lord Ashbrook, Earl of Mayo, Baron Braybrooke, Lady Somerset and the Countess of Marlborough. And with it all the popularity of early American furniture has grown and the great estates of England are being searched for artistic souveniers of the Pilgrim and Puritan emigrants who early voyaged to New England.



11. Old Spanish Chair, closely allied with English Style of the same Period

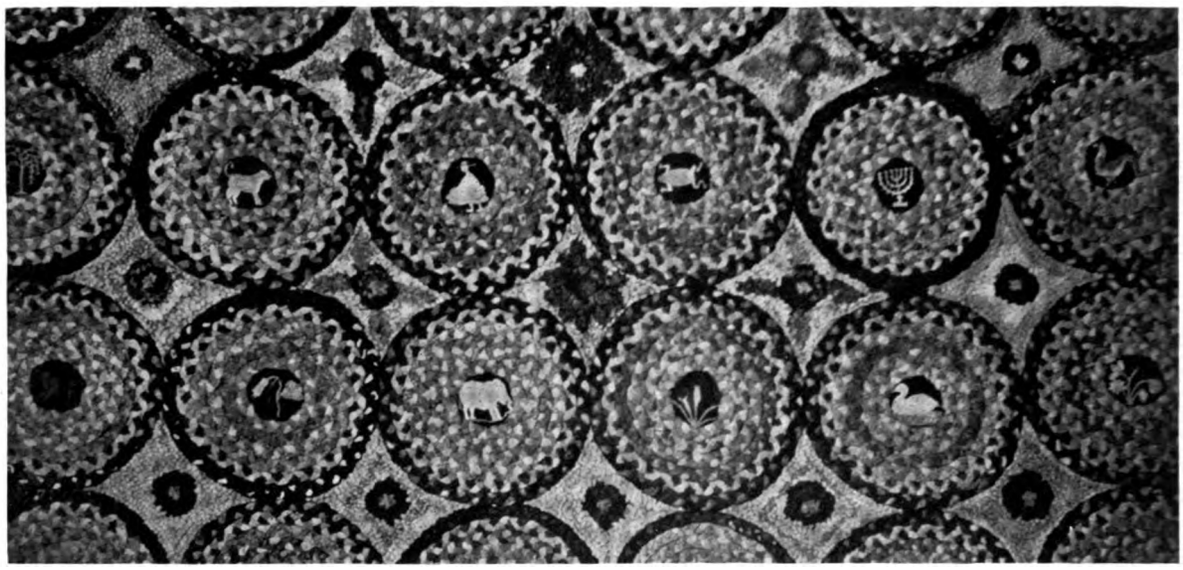
Since Early English house furnishings, such as the William and Mary period, can be made to harmonize quite perfectly with our American ideals, certain English types of furniture have uniformly sold well. In fact, the prices got for certain highboys, chairs and tables is quite astonishing.



12. Corner of an Interior suggesting English Transition from Monastic to Domestic Art, at the Benguiat Galleries

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At the private sale of Robersons, Ltd., there was no auction of the works displayed. The house furnishings were placed—the rarest and most beautiful things imaginable, from Gwydyr Castle to Gothic days. More and more it is their purpose to bring over entire rooms, fitted in all perfection with the furniture and house furnishings of the period. This creation of a suitable and



13. Detail of Old New England Rug—the Figures and Symbols embroidered, the Circular Panels braided, and the Field of the Rug hooked

and other English country houses—in appropriate surroundings and people invited to come and inspect and purchase if they wished.

It was not a matter of chance bidding on a rainy night, or any of the other vicissitudes of auction selling. Through the two weeks these Galleries were frequented by the leaders of thought in American home furnishings. Within the first few days it became apparent that only the early English things were finding a ready market.

SELLING FAMOUS INTERIOR WOODWORK

STAGGERING taxes in England are forcing owners of estates to sell not only their furniture but their homes, and particularly their fine wood interiors. Various antiquarians are now bringing to the United States a large number of such rooms with the original woodwork dating even back



14. A Colonial Corner at the Benguiat Galleries

gracious atmosphere for exhibition purposes is one of the educational factors of the time and tends in a very striking fashion to emphasize the advancing taste and discrimination of the buying public.

While the importing firms may not be accused of altruistic purposes, still they must be reckoned with as educational forces in our nation, as they are bringing rare works of art to the United States. These works of art become henceforth a part of our national heritage.

It is with this idea, that the Roberson's of London are now dismantling an ancient structure known as the Miles Standish house, and we are promised the treat next year of seeing this old country grange set up in the midst of New York City, well fitted out with appropriate furniture and house furnishings of the period.

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THE FRENCH FURNITURE REVOLUTION

Rousing the Saint-Antoine Quarter to Action—This Time in the Interest of Middle Class Homes

By OUR PARIS CORRESPONDENT

Trade movements, like commodity trends, are of international swell, as the recent war and post-war conditions testify. The housing shortage and furnishing problems that assail one America, are reflected in the other America and across the ocean in Europe. Consequently, efforts put forth in one country to adapt furnishings to new demands, are echoed fairly clearly by tradesmen in other countries.

It is easy for us to shut our eyes to this condition and work out our home furnishing problems among ourselves. But that does not blot out the fact that there is a similar effort in the home furnishings trades of other nations, and that the fellow in the other country may be doing things his way to promote home furnishings, which it might benefit us to know about.

The following article deals in general with home furnishing trade conditions of Paris; and in particular with the great movement on foot to democratize French furniture styles.—The Editor.

REBIRTH OF AN OLD ART

THE home furnishing trade in Paris is divided into two camps—the one sponsoring French styles of the grand old days of the Louis, while the other would shake off the shackles of aristocratic dictation and create for dwellers in the French democracy a style suited to modern conditions, which will be simple, durable, comfortable and expressive of the modern temperament. The new movement has been under way some twenty odd years, but war conditions have increased the need for it, so that it is now coming to be recognized and reckoned with by leaders of the industry.

For years and for centuries France has been noted for the careful finish which her workmen gave to her products, and this reputation she has guarded jealously. Whereas, in other countries the main purpose of a manufacturer is to get as great a commercial benefit as possible out of his profession, in France the manufacturer seeks the goal of universal approval for the highly finished product.

In the furniture industry, however, this highly developed technique has existed continuously but failed until recently to take into account present-day needs.

Now French art is being born again as far as furniture is concerned. New ideas are being created on all sides, and not before they are needed.

For France is twenty-five years behind America in the development of up-to-date furnishings. Since the United States is an older republic, with a much more clearly defined middle class, the demand for good, honest furniture to suit this middle class has long been met. Of recent years, especially, have rapid advances been made to adapt old designs to fit modern needs, taking from the old masters valuable forms of structure and decoration, but altering these in size and spirit so that the finished product might appear at home in the American house of today.



A Pleasing Furniture Grouping, by Gallerey

STYLE HARDENED

IN FRANCE, it is not so easy to evolve any such new style.

To begin with, France is saturated in furniture style lore of the sumptuous sort. The elite have their homes fitted to accord with the great epochs, most of the plenishings handed down through the generations. If a family ceases to exist, the household effects are sold through the auctioneer to some other family.

Of course, the very poor use no furniture at all, except the mere

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necessities. As for the middle class—as nearly a middle class as France may be said to have—it bought German-made furniture until the outbreak of the war. This product was put out under French name, the designs of this simple, utilitarian product originating largely in France. Being essentially artistic in temperament, the French rather favored such an arrangement, since, as a rule, they prefer to create the fashion idea and inspire the design, but leave to a more phlegmatic people the detail work of commercializing the product.



Mahogany Chest by F. Linke, after a Louis XVI Commode in the Louvre

As for manufacturing furniture in the manner of the great epochs, they looked on such pieces as more strictly art creations. And so the Saint-Antoine Quarter, which is the furniture district of Paris, puttered happily along, designing without end according to the beloved Henry II, Louis XV, Louis XVI or Directorate styles, and while other professions developed and modernized, the furniture trade fossilized.

WAR'S EFFECT

IT was the war which finally opened the eyes of the men in the profession. This came about when the exportation fell off to such an extent that the manufacturers were forced to acknowledge that America had also started to copy old models and was doing it so well that it no longer needed France.

Moreover, the war brought about certain economic conditions which have affected the home furnishings trade. Income taxes are extremely burdensome, living costs are high, money is tight; Parisians do not begin to have the financial



Dining Room in the Modern Manner, by M. Gallerey

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resources they did formerly. If they are to buy goods, they must be moderately priced. This the exponents of the new type of style makers are taking into consideration, in working out their new models.

Like the United States, France is confronted with a housing shortage, so that considerable home building is sure to follow in the near future. This opens up the possibility of building houses and apartments in which the new, simple furniture may appropriately fit. Hitherto, one great drawback to the introduction of any new style in France has been that the houses were built in the aristocratic manner, and it would be little short of ridiculous to try to set down cottage furniture or other simple models in such palatial surroundings.

Now, more effort is being made, particularly in the building of apartments, studios, and country houses to produce smaller interiors with lower ceilings—more in scale with the new type of furniture, just as it is more in scale with the financial status of the people who are to live in them and with their current living requirements.



Two Pieces of Aristocratic Build, the Upper One made by F. Linke, the Lower an Antique

At the present moment the Society of Decorative Artists is holding its annual exhibition at the Pavilion Marsan in the Louvre. The new furniture is the leading feature of the exhibit and from the comments passing round, it is certain that France is passing through a revolution and a crisis in this trade.

The manufacturers have at last thoroughly realized that if they are to keep their trade and not allow it gradually to pass into the hands of the formerly despised interior decorator, they must work



Salon Regence, by F. Linke, of the School which favors Continued Use of Historic Styles

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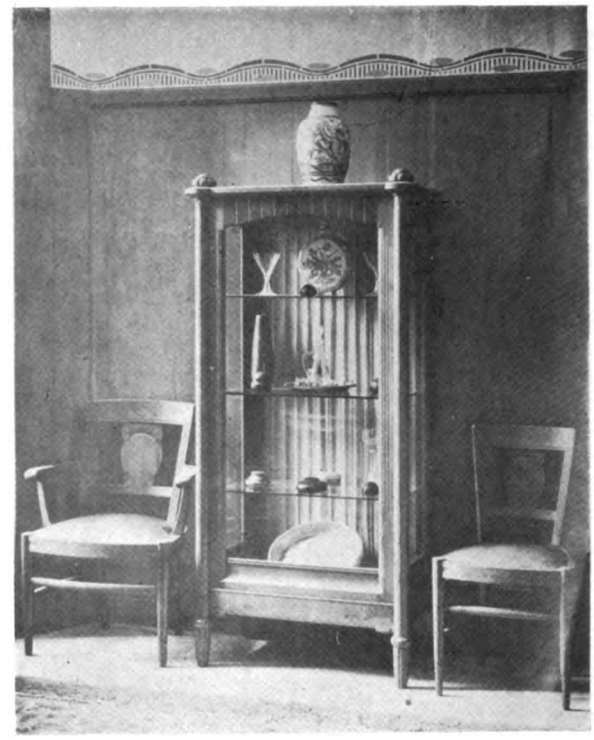
hand in hand with the new talent and cultivate it for their own ends. Enterprising department stores, such as the "Galeries Lafayette" and the "Printemps," have already adopted these artists and are giving them a showing.

ARTIST AND MANUFACTURER SEEK COMMON GROUND

MR. GOUMAIN, president of the syndicate of furniture manufacturers and at the same time a master wood sculptor, is decidedly outside of the class of those who manufacture furniture simply to sell it. When I asked him whether it would be possible to find a small workman who specialized in some line of cabinet work, he replied by saying that these were nearly all taken over by the leading manufacturers.

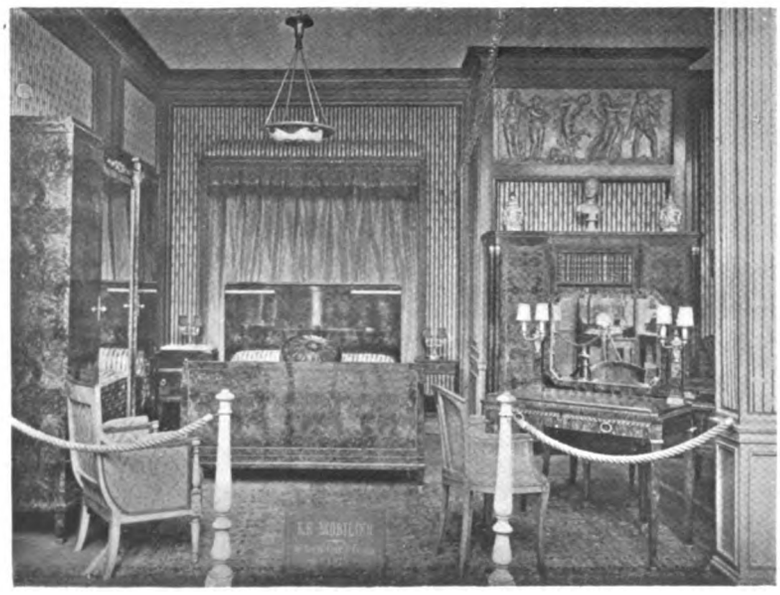
If one looks into the history of these artisans one learns a story of a life-long struggle against the indifferent public on one hand and the stubborn self-satisfied manufacturer on the other. The manufacturers long refused to listen to the artists with their new ideas. As one large manufacturer told me, "Monsieur X came here offering us his services along with 300,000 francs of absolutely worthless and unsalable furniture." That was a few years ago. Now this same interior decorator is selling to the leading stores, has his own shop and sells to the very man who refused him a decade ago.

For the future of the new creators, Mr. Goumain is one of the strongest partisans of a close union between artist and manufacturer. Both of them have to be trained to work for the education of a public hardened by years of "style"



Strictly Modern Cupboard and Chairs

furniture. If the proper method is adopted, there will be an absolute revolution among the manufacturers and public alike. This can come about only, as Mr. Goumain recently said at a meeting of the artists' syndicate, by seeking a common ground of understanding between the artist and manufacturer so that the public when leaving the future exposition of 1924 will go away with the impression that decorative art means the art of life and that the "modern" program corresponds to the needs of the public, particularly those of middle class status in France.

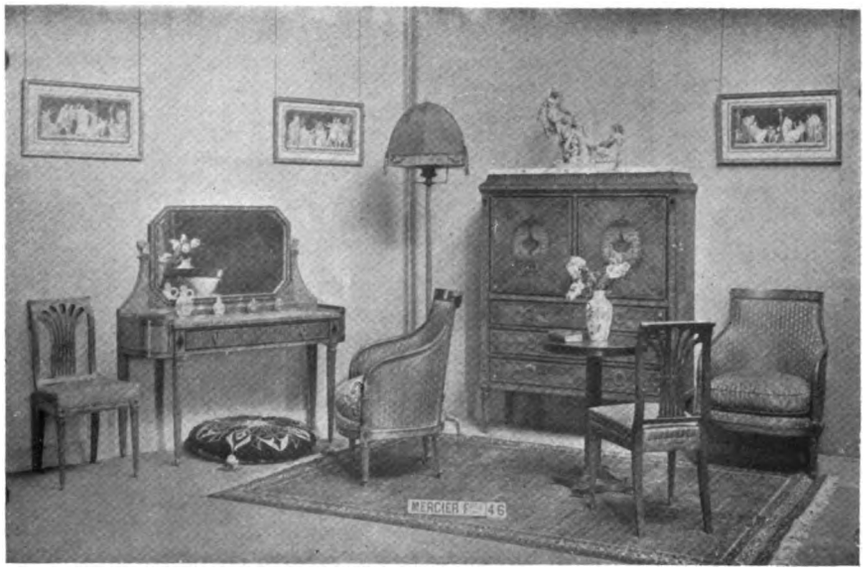


Directory Bed Room, displayed at Le Mobilier National

DECORATIVE ARTS EXPOSITION IN 1924

FOR the information of those interested, it may be said that a great exposition in Paris, to be entitled "An International Exposition of Decorative Arts" is planned for 1924, and producers already are working on exhibition plans. The exposition is assured by the ministry of commerce and industry. It will be divided into five classifications: 1. Architecture. 2. Furniture. 3. Ornamentation. 4. Theatrical Arts, Arts of the

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Modern Boudoir inspired by Directory, displayed at Mercier Frères

Street, Arts of the Garden. 5. Education. It will attempt to clear up a number of home furnishing problems that have arisen as a result of the war, and epitomize the post-war spirit in furnishing.

HOW GREAT MODERNISTS GOT THEIR START

PERHAPS no one better sees the requirements of the public, and especially the middle class buyer, than Mathieu Gallerey. Most enthusiastic and with a spirit of practical good sense Mathieu Gallerey seeks to create dining room sets, living rooms, etc., that will appeal to those building a new home upon moderate means.

At the start, Gallerey created his own models, working together with one or two workmen for he was absolutely snubbed by the big manufacturers. Bit by bit, he soon claimed recognition until he is now not only one of France's best creators but at the same time a practical business man with good common sense.

Francis Jourdain, another of the first pioneers in modern French furniture, is characterized by his sober decorations and the reasoning of his lines and plans, having long studied and weighed his ideals before following them up with precision. A man of many talents, he knows how to combine them for concrete ends. As a young man, he was associated with the group composed of such men as Alexandre Charpentier, Plument, Tony Selmersheim. With these, only useful art was the main conception while pure art was put aside. Appreciating modern architecture, Jourdain fixed his home in the interesting apartment house built by the architect Sauvage which is pyramid like, having receding terraces. Everything in his house has its reason for being, very simple but very harmonious.

At first Jourdain worked only for friends, and persons recommended by them, giving over the execution of his ideas to practical workmen. In 1912, not satisfied with his workmen, he started his first workshop which grew rapidly into larger quarters and required more workmen with a salesman added. A company was finally formed so that Jourdain could devote his entire time to creating new models.

TRAINING ARTISANS AND SALESMEN

IT IS very evident that the result of the eye opening on the part of the manufacturers and



Modern Library Suite, displayed by Mercier Frères

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the sturdy progressive attacks on the part of the artist decorators coupled with their own success, will bring about a new relationship between manufacturer and artist. It is only regrettable that the attempt was not made earlier with the unexcelled reservoir of artistic material which is found in Paris to supply the manufacturer.

Not only is this artistic element found, but with it an inexhaustible supply of skilled workmen who are being trained not only at the special Boulle school but at the school of "Arts et Metiers" (Arts and Professions) where foremen and qualified workers are taught the essentials of modern interior decoration.

Though the workmen may know all there is to know about modern furniture, yet if the public remains uneducated there will be no sales. In the inauguration of the new ideas, the manufacturer has to struggle against the dealer and salesman who is habituated to sell only "style" furniture. To correct this, special courses of free instruction are being given at the Boulle school for the salesmen.

The idea which the salesmen will seek to plant in the minds of the public is that the manufacturers made a mistake in not creating new models, that what is sold today as modern is not caprice but practical for present-day needs, just as that which was the style, say in 1810, was also modern at that time.

TO ENCOURAGE COMING DESIGNERS

BUT now what about the man who actually does the work of the making and execution of the model? I mean the workman and, above all, the apprentice. This latter, more than anyone else, should also be taught the ideas connected with modern furniture. Hitherto he has been made a machine and all that can be said is that one workman executes his work with perhaps more finish than another. The artists, on the other hand, are not subject to the machine of the manufacturer, but make use of him for the execution of their ideas.

For the purpose of making of the apprentice something more than the cog in the wheel, the Boulle school has recently not only employed such men as Lucet and Bouchet who are past masters in the construction of furniture but at the same time such artists of repute as Maurice Dufrène for composition and Mathurin Méheut for sketching, for nothing is made by the students except what they have previously done by pencil sketch. Though they may not all become master decorators, they are taught one thing and that is to try and interpret exactly what the creator of a given model intended to produce. As to the modern tendency, this school uses the old styles for teaching, though it cultivates in the pupil the power of initiative.

At present, the times are not favorable to a sudden blooming of the new ideas, but on the other hand, the quiet reflection obtained by those pioneers who are working with the manufacturer will bear fruit in the near future.

HOW MANUFACTURERS SELL

THE furniture trade in Paris is much like it is in other large cities of the world.

There are those who manufacture only and sell their own products at the shop or to other retailers by means of agents. These are mostly manufacturers of modern furniture or of serial furniture in large quantities.

The very large houses such as Mercier Frères, Schmit et Cie, Gouffé-Jeune, make a point of equipping homes with the best seller in modern or in "style" furniture, supplying even the accessories which include the bronzes, curtains, wall papers,etc. They also manufacture a large part of their goods themselves but call upon special order shops to make what they do not have on hand.

In my visits to the different manufacturers as well as to the large houses, most of them were frank to admit that though they were obliged to continue the manufacture of the style models, yet they were heartily in sympathy with those who are creating the modern and are often counted as the best clients of the latter.

Mercier Frères make a special point of displaying differently from other firms by showing the complete setting of the home with its books, its ink-stands, blotters. In a boudoir which is a complement to a Directory Salon, Mercier Frères keep the motif of the Directory Style but with the application of modern principles.

TEXTILE MANUFACTURER'S PROBLEM

IT IS very interesting to watch what will happen with the accessory trades such as the bronze manufacturers and especially the textile manufacturers. These firms, such as Tassinari & Chatel or Rodier, are obliged to serve two categories of demand at the same time, i. e., fabrics to agree with "style" furniture and fabrics to harmonize with the more modern movement. For this purpose Tassinari & Chatel showed me two kinds of silks for upholstery and draping, the one taken from the ancient models which this house has been making for nearly 200 years and the other entirely new in creation. That the "modern" style has its start, in all accessory trades, is evidenced by the current decorators' exposition.

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ITALIAN RENAISSANCE FURNITURE

PART I

By GEORGE LELAND HUNTER

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STRAIGHT LINE RHYTHM

I ADMIT to prejudice in favor of Italian Renaissance furniture. Infinitely do I prefer it to the furniture of any other period before or since—Gothic, Baroque or Rococo, or the attenuated Classic of the last half of the eighteenth century. No other furniture seems to me to equal that of the Italian Renaissance in beauty of proportion or perfection of ornament.

I do not agree with those who insist that the curve is the line of beauty. For me the line of beauty in architecture and decoration is the straight line, whether developed vertically as in Gothic architecture, or horizontally and vertically as in Classic architecture. For me the balanced rhythm of Florentine Renaissance furniture is an echo of the music of the spheres described so delightfully by Cicero in Scipio's Dream.

Italian Renaissance furniture is above all straight line furniture. The structural lines of beds like that on Plate I, cassapancas like that on Plate VIII, sideboards like that on Plate IX, chairs like those on Plate I, are emphatically straight lines.

WHEN CURVES OCCUR

S-CURVES like those of the arms of Dante chairs and the armchairs on Plate III are the exception. And when S-curves are introduced into Italian Renaissance frames, they are not the heavy S's of the Baroque seventeenth century, or the over-slender S's of Louis XVI; they are always of that symmetrical exquisiteness of proportion characteristic of the Italian Renaissance, and of the Italian Renaissance alone.

Remark especially the S's of the only Italian Renaissance chairs that have curved legs—the so-called Savonarola chairs like those on Plates IV and V and the so-called Dante chairs like those on Plates II and VI. It is remarkable how easy it was for Italian Renaissance chair makers to originate these forms beautifully, and how difficult it is for modern chair makers to copy them correctly even when supplied with the ancient originals to use as models.

When curves occur, note the extraordinary feeling for rhythm, that dares to command interest without the introduction of *jazz*. Note also the perfect volutes, balanced large and small, of the standards of the octagonal table on Plate VII. Note the balanced simplicity of the curves in the front stretchers of the armchairs on Plate III; and of the backs of the chairs on Plates IV and V.

OF CLASSIC RESTRAINT

EVEN the spindles, or turned-on-the-lathe members of Italian Renaissance furniture excel in beauty those of other periods. There are none of the extravagant high reliefs and deep cuts of German or Dutch Baroque, or William and Mary or Louis XIV. Always in Italian Renaissance spindles we find a restraint similar to that which shaped the finest of the ancient Greek vases. Examples of what I mean are the legs of the table on Plate III; of the arm posts of the chair on the left of Plate III; of the arm posts and front cross stretcher of the chair on the left of Plate I.

Even when animal details are introduced, they are conventionalized to the same rhythmic perfection that distinguished Athenian architectural mouldings of the fifth century B. C. There is less fidelity to nature than in French Renaissance, or in Gothic (or in ancient Roman whence the lion legs of the hexagon table on Plate VII were derived); but there is the extraordinary sensitiveness to rhythm which causes works of art to command perpetual attention for pure beauty alone, regardless of anatomy or photography.

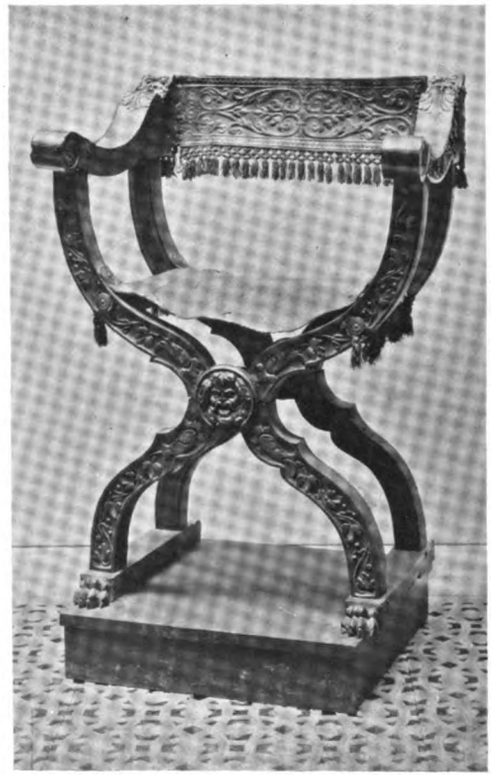


Plate II. Dante Chair, Villa Pia, Florence

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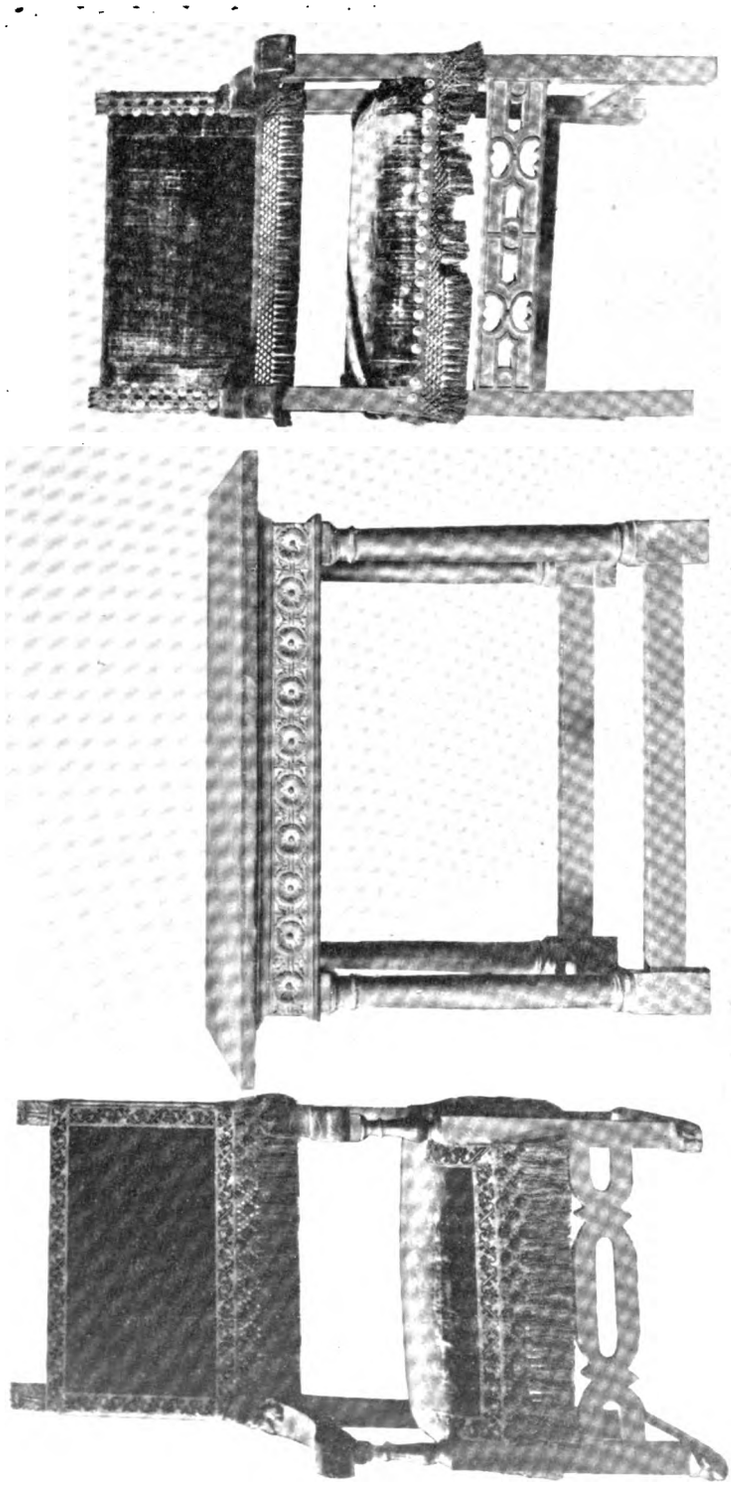


Plate III. Sixteenth Century Chairs and Small Table, Villa Palmieri, Florence

Who blames the fleur-de-lis for not flaunting more boldly its ancestry in the lotus of ancient Egypt; or the anthemion for not screaming with fidelity to the Mesopotamian palm? Why then should we blame the lack of realism in the lion's feet on the shoes of the Dante chair on Plate VI; or of the wall chair on the left of Plate III; or of the Savonarola chairs on Plates IV and V? Or why should we lament the lack of kodak truth in the acanthus finials on the chairs of Plate III?

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Nature is nature, and art is art; and for art, rhythm is vastly more important than representation. The mask that binds the X of the chair in Plate II, helps to drive the lesson home.

COMPARISONS IN ORNAMENT

THE carving of Italian Renaissance furniture, compared with that of Gothic or French Renaissance furniture, is fat and flat. Instead of an elaboration of shapes in high relief, or tracery intricately carved and pierced, we often have the simplest pattern work of the chisel, accentuating and rhythmically reinforcing the structural outlines, as in the chairs on Plates IV and V.

An interesting and rhythmic feature of many Savonarola chairs are the ball-with-ring arm finials like those on Plate V. Dante chairs often have their arms crested with the acanthus as on Plates II and VI. Rosettes as carved on the chest of Plate X and the table of Plate III, and other ancient Classic repeat motifs, as on the lower front section of the cassapanca on Plate VIII, are used freely in Italian Renaissance furniture, but never on a reduced scale *ad nauseam* as in much Louis XVI furniture. And the structural members of Italian Renaissance furniture are sometimes accentuated and slenderized by flutings, as are the Ionic pilasters of the sideboard on Plate IX, or the large volutes of the table on Plate VII. But there is never the monotonous railroading that in the style of Louis XVI is constantly and unduly multiplying vertical lines and stripes in order to hold them down with an equal number of horizontal ones.

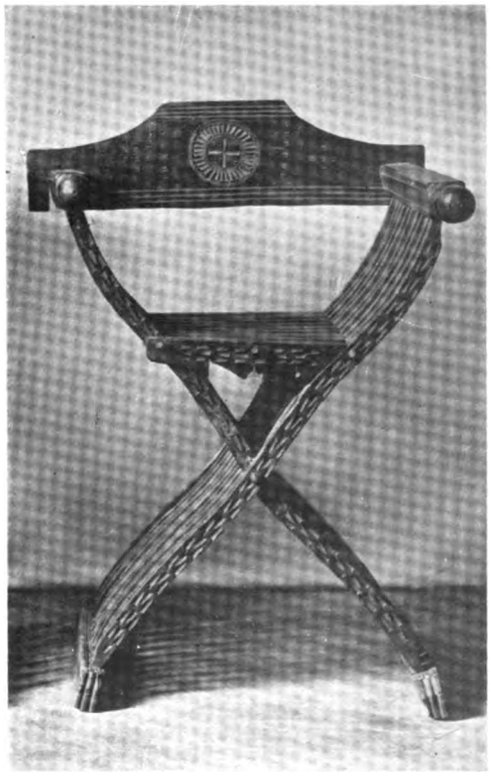


Plate V. Savonarola Chair from Villa Pia

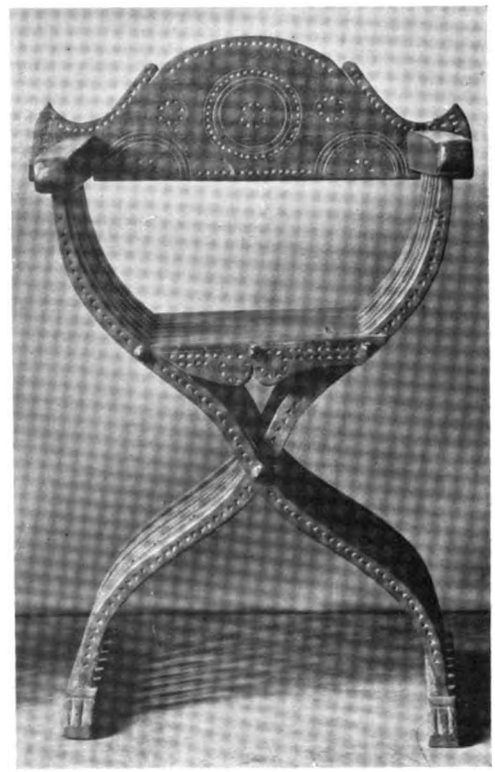


Plate IV. Savonarola Chair from Villa Pia

However, while Italian Renaissance furniture does not go too far in the accentuation of horizontal and vertical, it does go just far enough; and in this respect is nearer Greek with its fluted columns than to Roman with columns that are often of smooth nature-figured marble, or that have the channels of the fluting filled at the base. Sometimes, however, the mouldings of Italian Renaissance furniture are thinner than in either Greek or Roman prototypes. Note, on this point, the horizontal mouldings below the drawers of the hexagonal table on Plate VII.

The general effect of Italian Renaissance furniture is low and restful beyond comparison. Just as Gothic furniture and architecture look high and should look high even when they are low, so Italian Renaissance architecture and furniture look low, and should look low even when they are high. The same way with feminine fads. When it is the style for women to look slender, they suddenly appear so. When word goes forth for them to have long waists, they have them; or architecture without columns, they lose them; by the rhythm of fashion driven towards uniformity.

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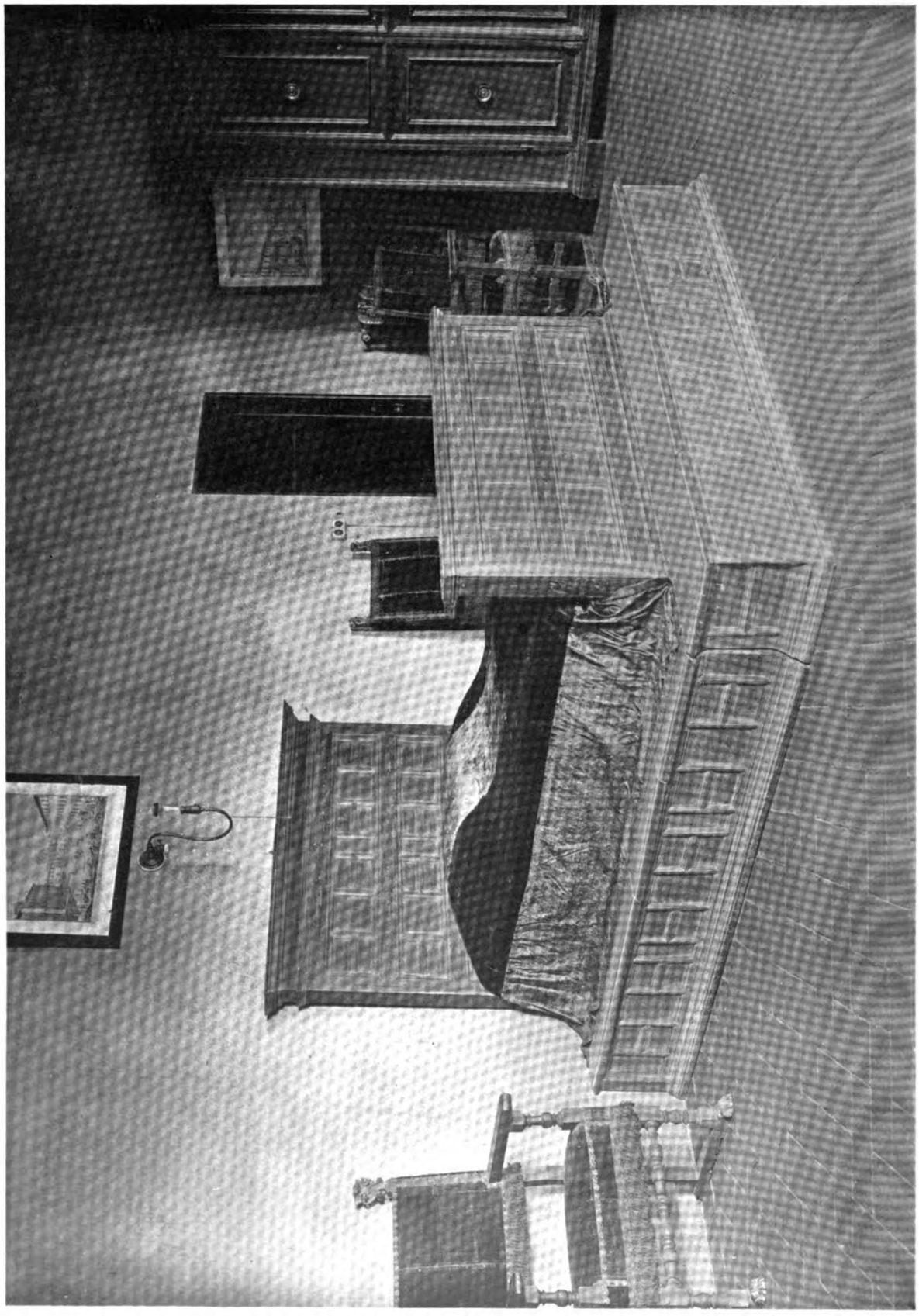


Plate I. Bed Room in Villa Palmieri, Florence

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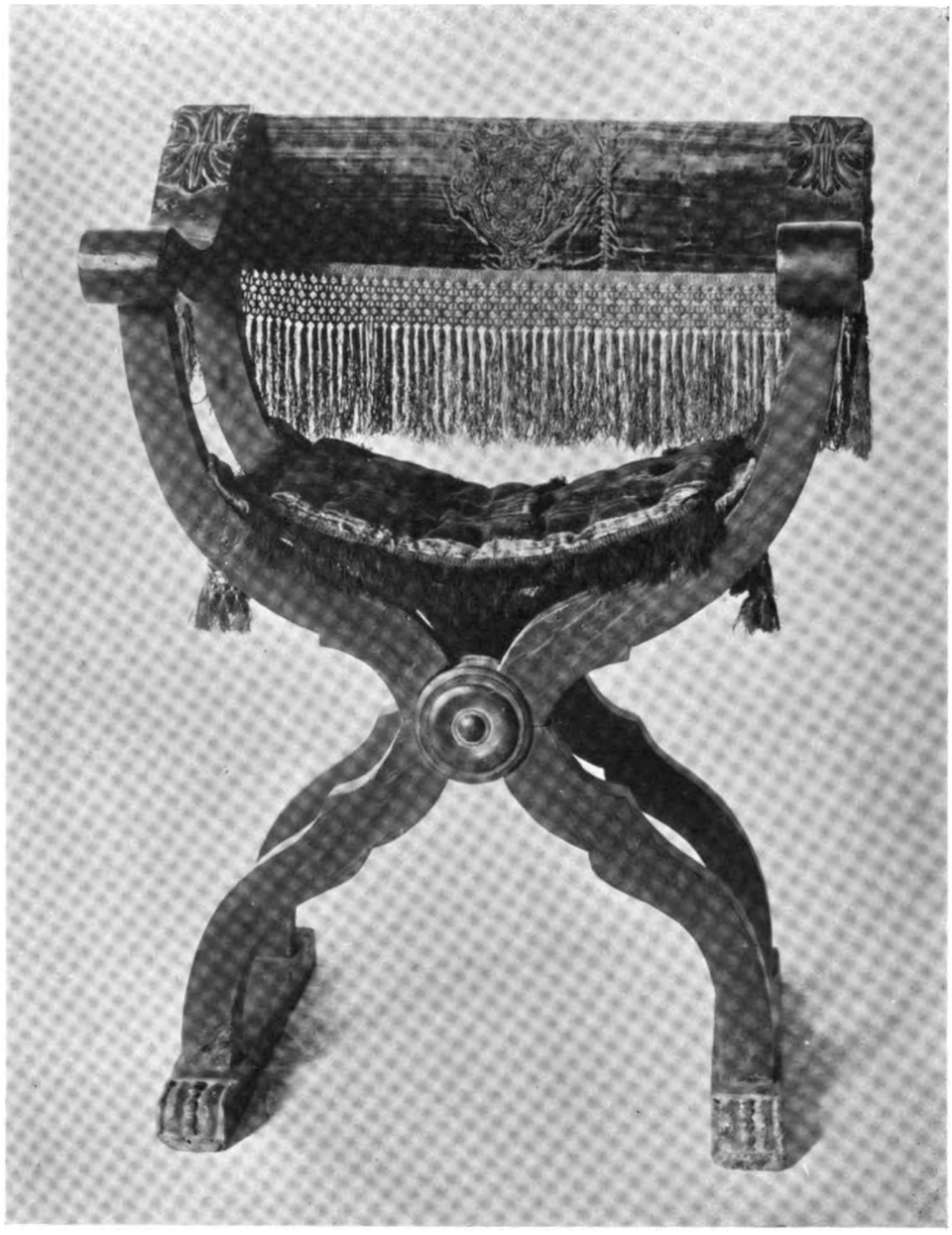


Plate VI. Dante Chair, Davanzati Palace

ILLUSTRATING PRINCIPLES OF CLASSIC BALANCE

THE bed on Plate I sticks to the floor harder than any other bed I ever saw. There is contrast caused by the vertical mouldings and posts, but the predominance of the horizontal is so marked that no suggestion of movement could suggest itself to those who sleep here. Of all the precious pieces that ennoble Mr. Ellsworth's "Villa Palmieri" in Florence, there is none other which I so envy him. Besides, it is such a useful bed. Around it are seats for the whole family; and inside the seats, chest room for tapestries and linen and clothes and jewelry and ribbons galore.

Also, in the sideboard on Plate IX are the principles of Classic balance delightfully illustrated. Just as the fluted Doric columns of the ancient Parthenon are held immovable between the massive base on which they stand and the massive entablature that they support, so here the partly fluted Ionic pilasters are held between the base below with its horizontal mouldings, and the entablature above with its horizontal mouldings, while the horizontal effect of both base and entablature is softened and made more agreeable by the bands of inlay, black and white. Of the

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two doors, the vertical mouldings, with enframing lines of inlay, overbalance the horizontal mouldings with their enframing lines of inlay; but the doors being boxed in by the main base and entablature of the sideboard, are obliged perforce to stay decoratively put.

Almost as restful as Mr. Ellsworth's bed is the *cassapanca* (chest bench) on Plate VIII. Indeed, the cassapanca (which was especially a Florentine creation) with its long horizontal lines so strongly accentuated by moulding and inlay, could never have been originated except among individuals of the highest culture and most perfect poise. It is a piece of furniture that enshrines and suggests knowledge, wisdom and power, combined with love of life and beauty. It does not talk loud, like an Empire sofa, or cuddle like a Rococo day-bed but when overlaid with soft velvet cushion and pillows, as anciently, it is a comfortable seat and couch as well as commodious chest. If one is willing to sacrifice the chest part, springs and a mattress will increase the comfort.

CRIMSON VELVET AND DEEP FRINGES

RICH crimson silk velvet is the *sine qua non* of the Italian Renaissance upholsterer. It develops the beauty of the walnut of which the furniture is made, and is needed to warm the greyness of the room walls. All of the upholstered chairs illustrated on Plates I, III and VI are paneled and seated in velvet, with gold galoons and rich deep fringes; velvet also the fringed cushion and the embroidered back on the Dante chair of Plate VI. The velvet spread on the bed in Plate I is true to tradition and style. The chair on Plate II is upholstered in leather, also fringed.

Fringes being composed of slender vertical threads hanging softly, accentuate the vertical agreeably by contrast with the horizontal bands from which they depend, thus playing the part that in Greek architecture is played by fluted columns. Consequently, fringes are one of the logical and necessary decorations of Italian Renaissance upholstery and drapery, as indeed of all Classic upholstery and drapery, the quantity and quality depending upon the degree of Classic-

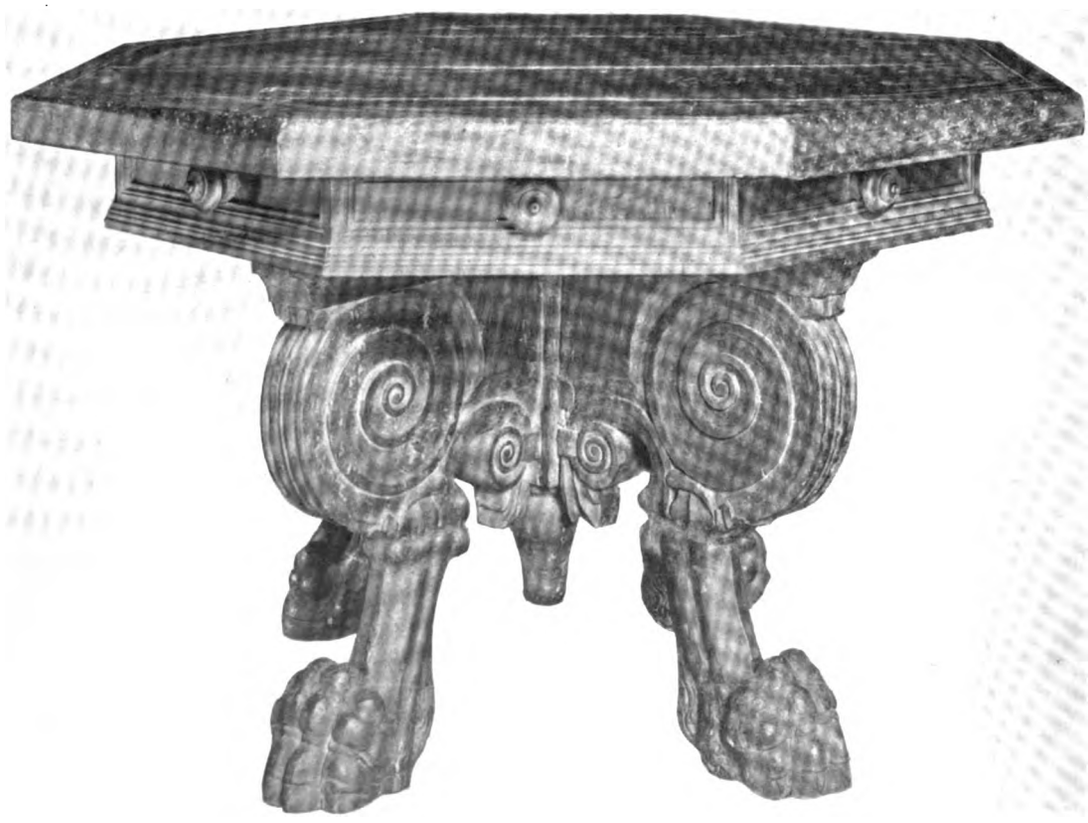


Plate VII. Sixteenth Century Hexagonal Table, Villa Palmieri

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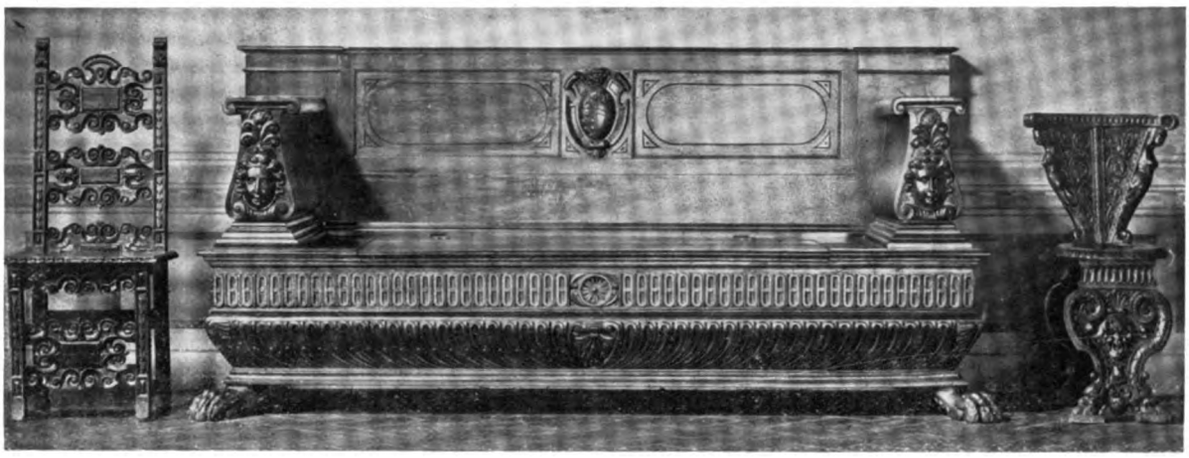


Plate VIII. Ornate Florentine Chest Bench or Cassapanca and Chairs

ism. Thus, in the Baroque seventeenth century, because of the accentuation of large curves in the style feeling of the period, it became the fashion to use heavy bullion fringes, instead of slender cut ones.

The use of small round ornaments on Italian Renaissance furniture is noticeable not only in the rosettes and ball-with-ring mentioned above, but also and especially in the door and drawer pulls, of wood or bronze, like those on the drawer of the table of Plate VII, and on the doors of Plate IX; also in the flat, round, dull brass heads of the upholsterer's nails on the right-hand chair of Plate III, and in the medallions that bind the X intersection of the X's of Dante chairs (Plates II and VI).

ART IN GESSO

WHAT the Italians of the fifteenth century could do when they applied themselves to representative art in *gesso* (plaster), is shown by the panel of the chest *(cassone)* on Plate X. The inspiration of the scene as well as of the sphinxes at the end is, of course, entirely Classic;



Plate IX. Sixteenth Century Florentine Cabinet or Sideboard, Davanzati Palace

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but the execution far surpasses anything similar that has survived to us from antiquity, whether in the form of painting or sculpture. The life of the actors, the background of vertical trees forcing the figures forward by contrast, the simplicity and lack of confusion in the grouping not only show a wonderful advance over the bas-reliefs of ancient Roman sarcophagi, but also reveal a gay and easy masterfulness of the kind manifested three centuries later by Clodion, but in the period of the Renaissance confined chiefly to painting. Interesting to compare with the gesso panel before us are these of a Tuscan cassone in the Victoria and Albert Museum and of another in the Berlin Kunst-gewerbe Museum (Illustrated on Plates I and II of Bode's "Italian Renaissance Furniture," an English translation of which has just been published.)

Like the bed on Plate I, the *cassapanca* on Plate VIII, and the sideboard on Plate IX, the chest on Plate X emphasizes the Classic horizontal. Note the heavy mouldings and ornamental bands above and below the gesso panel, with only the pyramidal top to give a suggestion of uplift; and even the pyramidal top, truncated and capped with strong mouldings to prevent the uplift from being too accentuated.

The same thing happened in France when they truncated their Gothic roofs to keep them from soaring too high, turning them into mansard roofs, a compromise between Gothic and Classic. Another compromise was the breaking open of Classic pediment in the middle, to make them higher. Indeed, it is the Gothic in French Renaissance furniture and architecture which makes it so definitely different.

THE DOMINANT HORIZONTAL

THE charm of Italian Renaissance furniture and interiors depends largely upon their freedom from Gothic and Baroque. The moment we allow sculptured effects and broken or vertical lines to interfere with the perfect balance and poise of the Florentine fifteenth century, we have begun to create the kind of Italian Renaissance interiors that are common in the United States.

Only by adhering to the dominant horizontal, as illustrated in Plates I, VIII, IX, can we be sure of working in the rhythm of the most perfect furniture style that ever was.

Author's Note: Plates I-VII are from the author's book on "Italian Furniture and Interiors," by permission of the publisher; Plate VIII used through the courtesy of the National Museum, Florence, and Plates IX, X through the courtesy of the Metropolitan Museum of Art.



Plate X. Fifteenth Century Florentine Cassone, Davanzati Palace

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FOR THE DRAPERY DEPARTMENT

Alexander King, Jr., Drapery Editor

WORKROOM SUGGESTIONS

THE Drapery Department, which includes a well managed workroom in its equipment, possesses an excellent asset for giving satisfactory service to its patrons. In addition to the profits produced by offering finished curtains instead of yardage for making them, it is far better prepared to handle a really important curtain order when that order comes along. Sublet contracts for making curtains will sometimes produce satisfactory results, but it is to be kept in mind that this allows for an additional profit for your subcontractor and may be the means of losing a valuable order based on competitive estimates.

A well conducted workroom, planned to give service to its patrons and take a legitimate, though not exorbitant profit, will be kept busy the year around and will be able to meet the needs of a large number of the store's customers, middle class as well as rich.

For insuring the best results, this workroom should be always accessible to the sales force, and as near their department as possible to avoid loss of time in inspecting orders going through. The salesman who takes an order for curtains presumably knows exactly what his customer wants, and it is his duty to see that these wants are adequately met. When an order is followed up in this way, the chances of mistakes occurring are reduced to a minimum.

ADVISORY SERVICE

How to install a Drapery Workroom is a question confronting many a Retailer wishing to enlarge his Drapery Department. In answer, our Drapery Editor gets down to brass tacks here, telling exactly what is required in the way of Workroom equipment and personnel. Then he follows one set of draperies through each successive stage of Workroom construction.

If you have troublesome problems concerning Your Workroom or the best commercial methods of curtain making, you may present them to the Drapery Editor, and he will gladly advise with you, free of charge.

EQUIPMENT

THE essential equipment for installing a good curtain workroom does not involve a great outlay, but calls for some very clear headwork. There must be good daylight —facing north if possible—a ceiling high enough to allow for hanging up curtains on a trial board so that they are as nearly as possible in the same position as they are to hang when permanently in place, and a conveniently placed cutting board, approximately twelve feet long by five feet wide, with edges squared up to be true right angles. One or more sewing machines of some standard make, not involving a chain stitch, and easily adjusted to the proper tension; and one or more heavy flat-irons (these last two devices may be planned for electric power.) Some built-in tills, fifty inches deep to hold uncut rolls of materials, are a great advantage where space permits. The trial-board already mentioned is merely a smooth piece of soft wood, one-half inch thick by three inches wide and approximately ten feet long, which may be easily fastened horizontally against the wall at any desired height. Tailor's shears, tailor's chalk, a yard stick, tape measure and folding rule (these last three absolutely exact), a plentiful supply of pins, and our workroom is ready for business.

In a workroom, it is necessary to have a dependable working force, for the actual work of curtain



1. Cutting the Flowered Cretonne Valance shown in Figure 5

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making is left almost completely in their hands, and the drapery department's prestige is often made or lost through the type of work turned out.

PERSONNEL

A GOOD foreman or forewoman is the mainspring of the drapery workroom and on this person depends the success or failure of the curtains produced. A head for figures and real artistic feeling, coupled with hard, practical workroom experience and executive ability are essential for this position. Often in small workrooms this job includes measuring, estimating and cutting as well. From this summing up it is plain to see that a good foreman is born—not made.

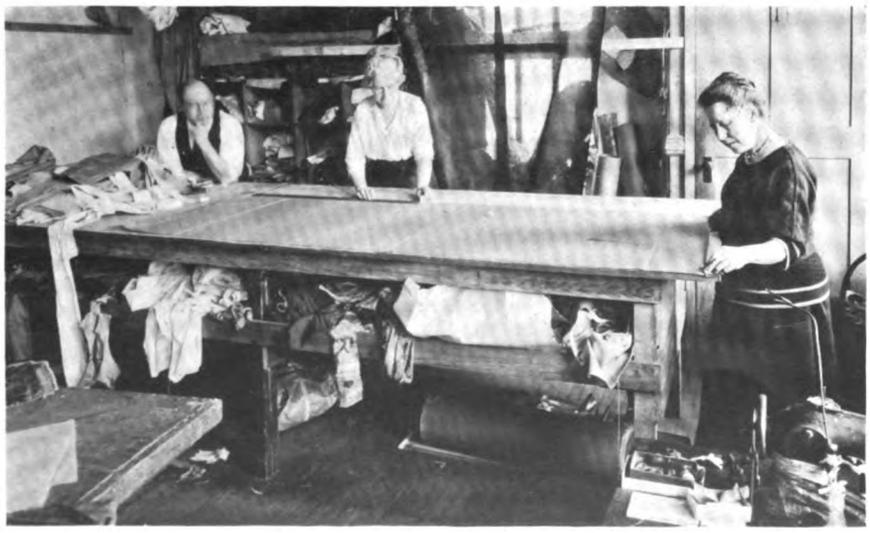
While the above mentioned duties are often performed by one person, in larger workrooms each particular detail is in the hands of one person, and an outside force employed for measuring, putting up rods and fixtures, and hanging the curtains. This last item—hanging the finished curtains thoroughly and well—is an art in itself, calling for ingenuity and initiative, coupled with a genuine fondness for drapery work. One or more practical seamstresses and an errand boy, complete the personnel.



2. Working out a Tie-back Loop

MENTAL EQUIPMENT NEEDED

TO PRODUCE genuinely successful curtains, two conditions must be squarely met. They must fit the space they are made for, and they must have "line." The first requirement needs no explanation, while the last one is the real secret back of all good drapery — whether for windows or anywhere else that fabric is used. The great modern Parisian designers of women's styles have for many years devoted their entire attention to producing "line" in their creations, and with results which it is high time the drapery designer should emulate. There is an indefinable quality about this thing called "line" which defies analysis, since it is partly cutting and partly draping which produces the finished result, but in any case it presupposes a perfect knowledge of the medium in which the work is produced. The most elaborate and expensive brocades made into curtains, trimmed, lined and hung without regard for expense, may be completed artistic failures for lack of this elusive "line," while another room curtained in material selling for a dollar a yard, self trimmed, possesses the assured air which only well made curtains can produce.



3. Measuring Curtains on the Work Table and turning up Hem

To reduce this to practical terms — too much material or too little in a given space will bring equally bad effects, and the drapery workroom that does not carefully hang up and try its curtains on an exact trial-board is not going to get the plums in the way of orders.

DRAPERIES IN THE MAKING

THREE photographs taken in an actual drapery workroom at various stages of a set

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4. For a Square Opening—Valance and Tie-back Loops of Cretonne of Italian Design, with plain Linen Curtains

of curtains in work, serve to illustrate some of the points in making curtains.

Figure 1 shows a valance of figured cretonne in process of cutting. To begin, the depth of valance, which is proportionate to the opening, must be established, and it is much more likely that a valance will be figured too deep than too shallow. The best architects and decorators now specify valance depths on their work and invariably keep them as shallow as conditions will permit. This measurement settled, the next point is so to arrange the outline and method of fullness, if any fullness is needed, to get the best possible effect from the pattern of the fabric.

The valance photographed is made of a beautiful new cretonne designed in the Italian manner with vases of fruits, scrolls and birds in strong colors on a light ground. To keep the proper depth and still retain the full detail of the vase and fruits, it was necessary to scallop the edge in such a way that each vase centers a scallop, and fullness is gotten by a "pinch plait" in the shallow space between. As a bottom finish or trimming for this valance, an inch-wide bias band of plain mauve linen is stitched to the edge. Such a valance is best reinforced with a light weight buckram interlining, and in this case, is lined with the plain mauve linen used for the curtains to give a uniform appearance to the reverse side.

Figure 3 shows the plain linen curtains, used with the figured valance, in process of measuring and hemming. The material laid full width across the cutting board, is squared up at the edge and then measured off to the required length, allowing for turn ups, and cut. Each length is chalk-marked before the scissors are used, and the measurement checked back to make certain. For unlined curtains such as the ones pictured, a three-inch hem at the bottom and an inch-hem at the top is usual. For lined curtains, a similar allowance is made, but not actually sewed down until the lining is in place.

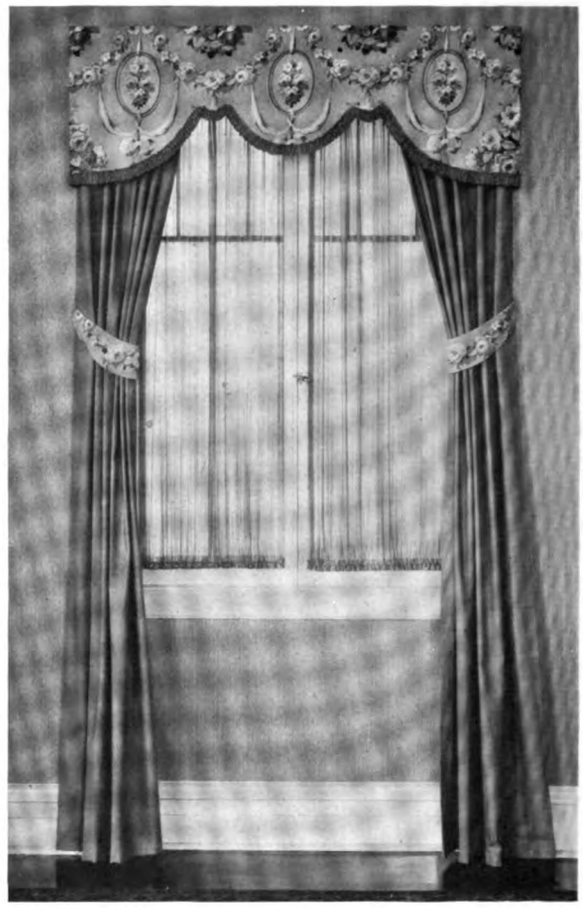
Figure 2 shows a tie-back loop in process of designing. Since loops for this purpose must be exact in size, it cannot always be determined at first glance just what type will produce the



5. Valance Detail showing Method of Pinch Plaiting

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desired effect. A folded loop, as shown, is always attractive in plain material, but in the case of this particular treatment a flat loop of the figured cretonne used in the valance gives a more clean cut result, and is shown in the picture of the finished curtains hung in place. Planned for a square opening, this strongly figured valance with plain linen woven curtains in the exact tone of mauve found in the cretonne, forms an attractive treatment for an opening unusually wide compared to its height.



6. Semi-formal Treatment—Valance of Yellow-Ground Cretonne in Louis XVI Pattern with Curtains of Heliotrope Linen Weave and Glass Curtains of Yellow Gauze

LOUIS XVI CRETONNE VALANCE WITH PLAIN LINEN CURTAINS

MANY of the carefully designed and beautifully colored new cretonnes find their initial inspiration in some one of the great periods of decoration, and in developing these materials into curtains, valances and upholstery, this point must be featured for the best results.

The cretonne illustrated, is a beautiful modern adaptation of formal Louis Seize decoration, and as shown is printed in tones of heliotrope, rose, green and white on a clear yellow ground. To show the clever detail of pattern, a flat valance without fullness of any sort is most advantageous. By careful measurement, it is possible to balance exactly the medallions and garlands of roses so as to center them properly and at the same time produce an interestingly shaped bottom outline. To finish this edge, a ruched band of plain heliotrope linen used for curtains recalls the French drapery methods of the period.

As a cretonne of this type, if used without a contrasting plain material, may become monotonous or even overwhelming in a room with many windows, far better results come by combining it with plain material in a contrasting tone. The plain heliotrope linen woven material used for curtains here, exactly matches the predominating color note in the cretonne, and is simply hung over glass curtains of yellow gauze to recall the background color of the valance. Some figured materials are more interesting when seen in folds, and in such instances it is a good plan to make valances of plain material and curtains of the figured one.



7. Valance Detail showing Ruched Banding for Trimming

GAY SPRIGGED CHINTZ FOR COTTAGE WINDOW

IN SELECTING materials for curtains, the type of window to be treated should be a deciding factor in settling what fabric is best. Low windows and cozy

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cottage types are obviously the place for smart little sprigged patterns, and the window photographed and shown in Figure 8 offers a general suggestion of what can be accomplished. The sprigged chintz used for valances is printed in Holland blue on a checked ground in yellow and white with accents in black. This valance is little more than a deftly made ruffle and is just what such a window calls for. A formal stiff valance on such a window would be as much out of place as a little ruffle over a tall formal space like the preceding one. While this attractive gay little chintz looks equally well flat or in folds, the curtains of plain blue linen woven fabric offer a charming contrast and prove the theory of combining fabrics for this type of window.

For glass curtains, a dotted scrim of very sheer quality is shown, with ruffles at front and bottom edge. The various dotted muslins are prime favorites for glass curtains and particularly suitable for country or suburban house use and for bed rooms. To meet this demand many of the lace curtain manufacturers have a number of dotted materials on hand and are making up curtains in stock sizes in simple, attractive ways.



8. Cottage Type Window with Sprigged Chintz Valance and Plain Curtains. Glass Curtains of Ruffled White Dotted Muslin

PLAIN VALANCE OF FIGURED LINEN WITH CONTRASTING CURTAINS

THERE are a large number of fine allover patterned linens and cretonnes which look their best when shown with some fullness, and Figure 10 shows a good method for working these up into window treatments. Twine colored linen woven fabric printed with an interesting pattern of English inspiration is used for the shaped box-plaited valance, and with it a clear yellow plain fabric with the same interesting linen weave, makes the curtains. This type of valance and curtains can be developed in many combinations of materials and is an excellent general suggestion to follow when conditions do not warrant a very unique treatment.

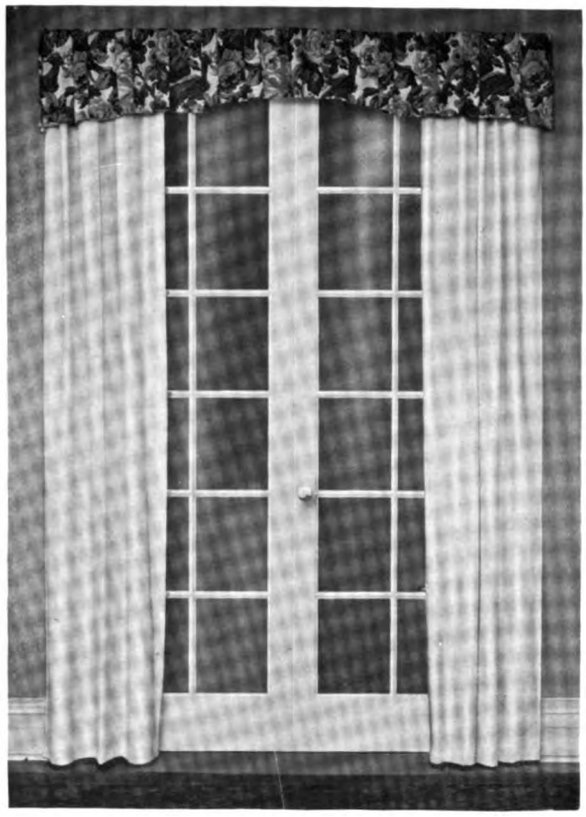
AMERICAN FABRICS THESE

FOR that growing portion of the public which believes in American decorations for American people, it will be interesting to know that all of the fabrics in this number of the Drapery Service are of domestic manufacture and are well within the reach of retail dealers featuring popular priced materials. This fact in itself proves that good curtains are not at the present time for the very rich exclusively, but can be produced at no greater cost than the makeshift types which are



9. Valance Detail, showing it little more than Deftly Made Ruffle

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10. Figured Material in English Pattern for Box Plaited and Shaped Valance, with Curtains of Yellow Linen Weave

often made to serve in the average home.

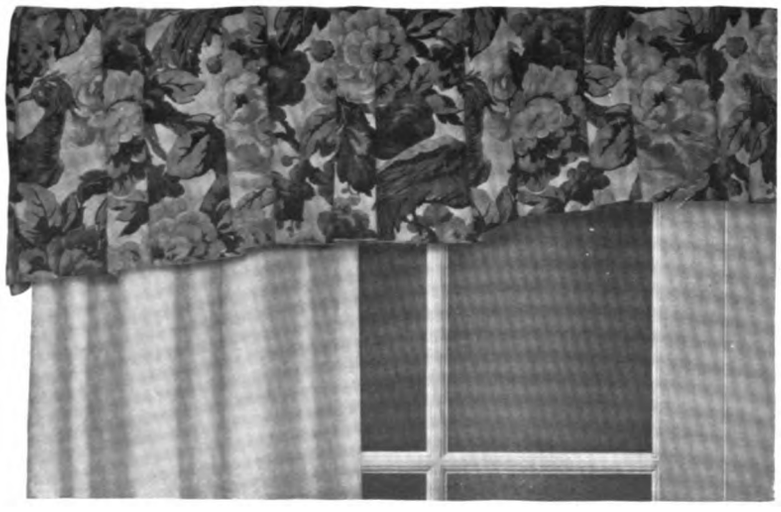
The amazing strides recently made by domestic producers of certain materials is an excellent thing for the dealer who is catering to a large number of people of moderate income but with tastes trained to appreciate good coloring, design and texture. This section of the public is far more discriminating, or exacting, if you will, than ever before, and this demand must be met by the progressive retailer who makes a bid for such patronage.

Very many of the materials produced right here in the States compare most favorably with the imported ones, and this is particularly true of cretonnes and chintzes. True, in some instances the designs are not quite so carefully worked out as the French or English made stuffs, but each season brings marked improvement in this direction meeting the demands of a more enlightened public.

AN ALL-AMERICAN DISPLAY

UNDOUBTEDLY, the great revival of interest in Early American furnishings will bring out some excellent chintzes representative of that period, just as it has already done in the imported qualities. A display suggestion which is sure to attract favorable interest is a combination of furniture and draperies in the Colonial taste. This is worthy of a permanent space in any large store developing a furnishing and decorating business, and for those not going into the matter quite so seriously, can be used for a show window most effectively.

Another suggestion would be an all-American display, featuring fabrics, furniture, lamps, porcelain, glass, all of domestic manufacture, and to make the display worth while it should really be done carefully and well. One or more model rooms should be laid out in detail, and the whole exhibition made to compare well in color, design, and actual utility.



11. Detail of Valance

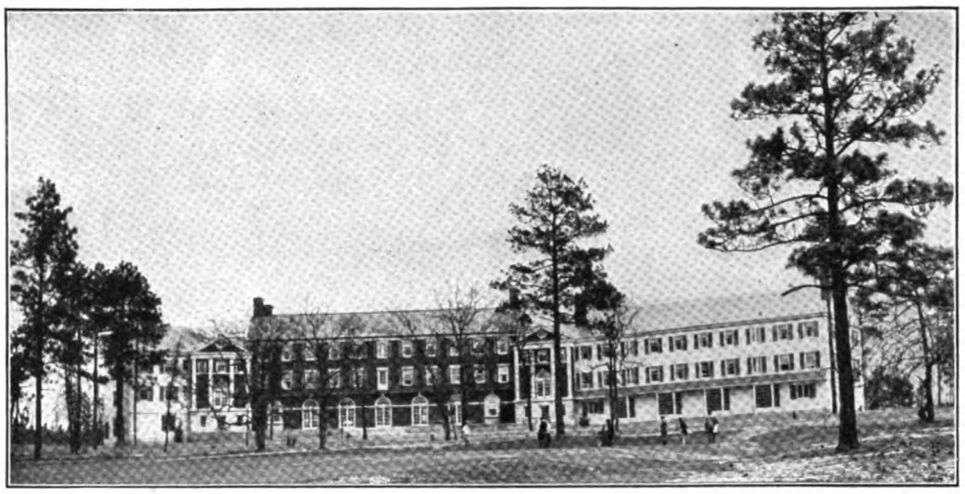
EDUCATING SALESMEN BY DISPLAY METHODS

THERE is another desirable feature in using display methods of this type, and indirectly it is likely to bring quite as much business as the displays themselves. I mean the education of the various salespeople in the matter of cooperation. While it may not be practical to have trained interior decorators as salesmen, it would be a great help toward making sales if each salesman had a working knowledge of what the various other departments offered to complete the room he is curtaining.

Note: For materials shown in curtain designs appearing on this and preceding pages, acknowledgment is hereby made of the courtesy of E. C. Carter & Son, Graffin & Dolson, and Cheney Brothers.

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Klearflax Charms All Who Have Seen the Splendid Bed-Rooms at the Mid-Pines Country Club



Mid-Pines Country Club

PINEHURST, INCORPORATED
Pinehurst, N. C.

Klearflax Linen Rug Co.
Duluth, Minn.

February 25, 1922

GENTLEMEN: Acknowledging your letter of February 20th, we shall be very glad indeed to send you copies of some interior and exterior views of the Mid-Pines Country Club which we have recently furnished. Klearflax rugs were used throughout the chambers, and everyone who has seen the Club House has been greatly charmed with the manner in which the rooms have been furnished. THE COLORS IN YOUR RUGS HARMONIZE AND BLEND PERFECTLY WITH THE COLORS OF THE WINDOW DRAPERIES, BRAIDED RUGS AND OTHER DECORATIONS OF THE ROOM.



From actual experience in using Klearflax rugs at this resort in the past, *we believe them to be the most satisfactory floor coverings in the market.* We hope to secure the order for furnishing another hotel in this vicinity, and if we are successful, intend to use Klearflax on all the chamber floors. Not only do these rugs stand the wear remarkably well, but they require no care to protect them from moths during the time the hotels are closed.

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By (Signed) H. B. Emery
Purchasing Agent.

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ORINOCO FURNITURE COMPANY
AND
LINCOLN CHAIR COMPANY
COLUMBUS, INDIANA

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UPHOLSTERY AND DRAPERY MAN to take charge of workroom in Philadelphia; one accustomed to finest work only, and who is holding similar position now, but desirous of making a change; must understand the trade in all its branches, estimating, cutting, making and hanging fine drapery work and general upholstery; good position and salary to right man; write, giving full particulars. Address, Desk 43, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

PRACTICAL, EXPERIENCED FURNITURE SALESMAN, having knowledge and scope of practice sufficient to fully warrant qualifying for filling position in high class decorating establishment, desires connection as straight floor and special salesman in establishment of retailer of high-grade furniture. Support and opportunities, more so than location, will be given greater consideration. Address, Desk 51, care of GOOD FURNITURE MAGAZINE, 1160 Marbridge Bldg., New York, N. Y.

WANTED—We are determined to have a "high-speed" salesforce. Our product, designs and manufacturing organization are satisfactory—we have the best values in bed room furniture being offered today—an annual output of one and a half million dollars—but our "boys on the road" either carry too many lines or are unaccustomed to top-notch sales efficiency. We want new blood, exclusive and loyal representation, on straight salary, straight commission or combination. If you think you have a ten thousand (or more) earning capacity, an acquaintance with your trade, a knowledge of case goods and are not afraid to hustle, we want you. All communications confidential. Address, Desk 53, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

(Wants continued on Page 82)

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THE GREAT CENTRAL MARKET

Seventh Article in the Survey of the Home Furnishings Industry

By WILLIAM G. WATROUS

(*Concluded from Page 217 of the Editorial Section*)

done along the high shores of Lake Michigan. The general public associates Milwaukee with the product said to have made it famous. As a matter of fact, much of its great wealth was made in brewing; but much also has been made in leather and soap and textiles. It is an industrial city.

With the knowledge that a very large proportion of its people are of German origin, one looks for evidences of this fact in its architecture and homes. If the writer may be allowed the expression of a definite opinion in this case, it would be that Milwaukee is one of the best types of a typical American city in its physical appearance, business methods and homes. Architecturally, the prevailing influence is English of the Gothic and Georgian types, with some indications of the French, and very little of Italian or Colonial.

One notes the absence of the more delicate types in an average of houses and furnishings; and conversely the inclination is marked toward the heavier, more substantial types of English fitments. Milwaukee's stores devoted to home furnishings reflect state, as well as city tastes, for much of the state wealth that goes into homes, is brought to these retail stores. Wisconsin people are practical and discriminating in their selections of such goods. The average as expressed in the stores and in the fine homes, is not subject to constructive criticism, since it represents quality of conservative type and design, such as one might fairly expect to serve for generations.

Such taste represents the staid, dependable character of representative Wisconsin people who place comfort and quiet far above display, and have very little sympathy with unnecessary show. There is no market for impractical novelties. The C. M. Fischer store may be taken as a type; with one of the most attractive ground floor displays that the writer has seen in these survey investigations—a result of consistent merchandise of interesting variety, brightened by many small articles of decorative or useful value such as every home desires and requires to make it attractive.

MAKERS OF HOME COMMODITIES

MILWAUKEE stores, more than is usually the case, devote more attention to harmonious effects in grouping and color. A furnished house, here called a bungalow, may be classified as worthy of notice in the selection of related pieces and color harmony, although the usual criticism applies in the fact that these furnishings in the Fischer bungalow would be far too expensive for the average buyer, and somewhat too elaborate to belong in an actual bungalow. Milwaukee is emphatically a city of good homes and of home spirit, and in addition to a number of very excellent stores, it also patronizes generously special decorators such as Maxwell-Ray and Staunton, whose work extends well into contiguous territory.



Milwaukee with Sheboygan, Rockford (Ill.), Indianapolis, Chicago, Grand Rapids, and a number of smaller cities here and there throughout these states of Michigan, Indiana, Illinois and Wisconsin, comprise the most important group of manufacturing cities of home commodities, and necessarily these industries strongly influence the general taste in homes throughout this central section.

DEMAND CONCRETE RETAIL EFFORT

IT IS the belief of the writer that the people of this territory would welcome some concerted effort on the part of retailers, to offer constructive knowledge of the use of colors, designs and styles in the furnishing or replenishing of homes. Advertising of stores in general has been of a nature to impel belief and confidence, but it has followed the customary habit of retaildom in forcing attention to values and prices. These points may surely be taken for granted in the case of stores that have earned confidence and gained prestige, so that such establishments may pass on to the evidence of higher knowledge and interest in ideals. It would seem unnecessary to persist in the tiresome competition of prices.

SOUTHEASTERN SURVEY NEXT

THIS article concludes a summary of conditions found in New England, the Atlantic States, and Middle West, as it concerns the home furnishing industries. Briefly, it has included the Northeastern section of the United States; leaving a vast territory still to come under observation. Inasmuch as we may gain some knowledge from comparisons, it is the writer's intention to follow this series with a similar sketch and summary of the Southeast, with its interesting Colonial beginnings from which we may trace present influences, social, racial, and climatic—variations that will provide some radical differences in methods, conditions and the people themselves, and from which our readers may gain some advantages in finding how particular problems are solved in other sections of the country.

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Required by the Act of August 24, 1912.

Published monthly at Grand Rapids, Michigan.
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Business Manager, John G. Gronberg, Grand Rapids, Michigan.
Owners: The Dean-Hicks Company, Incorporated, Grand Rapids, Mich.
Stockholders holding one per cent or more of total amount of stock:
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Henry W. Frohne, Grand Rapids, Michigan.
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Known bondholders, mortgagees and other security holders, holding one per cent or more of total amount of bonds, mortgages or other securities. (If there are none, so state): None.

JOHN G. GRONBERG, *Business Manager.*

Sworn to and subscribed before me this first day of April, 1922.

HERMAN W. VERSEPUT, *Notary Public.*
(My commission expires October 18, 1922.)

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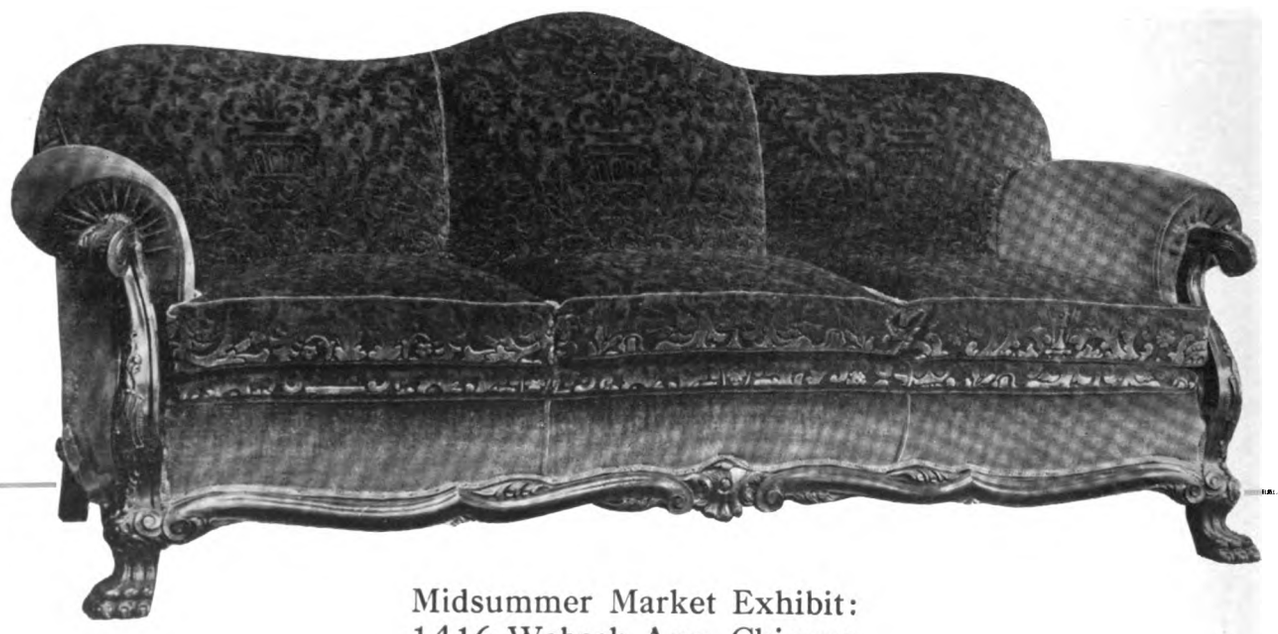
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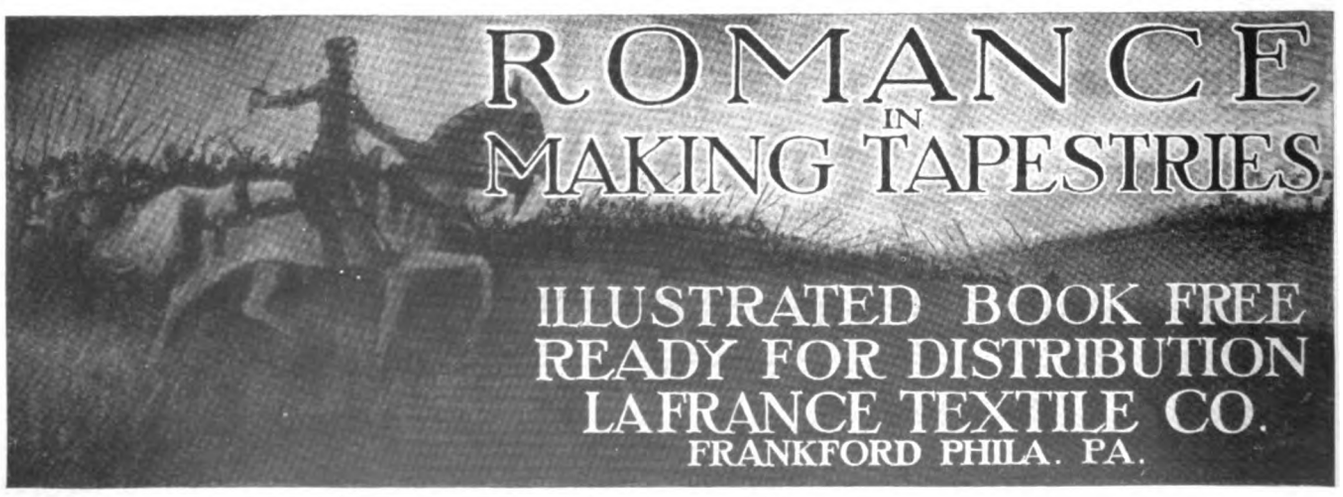
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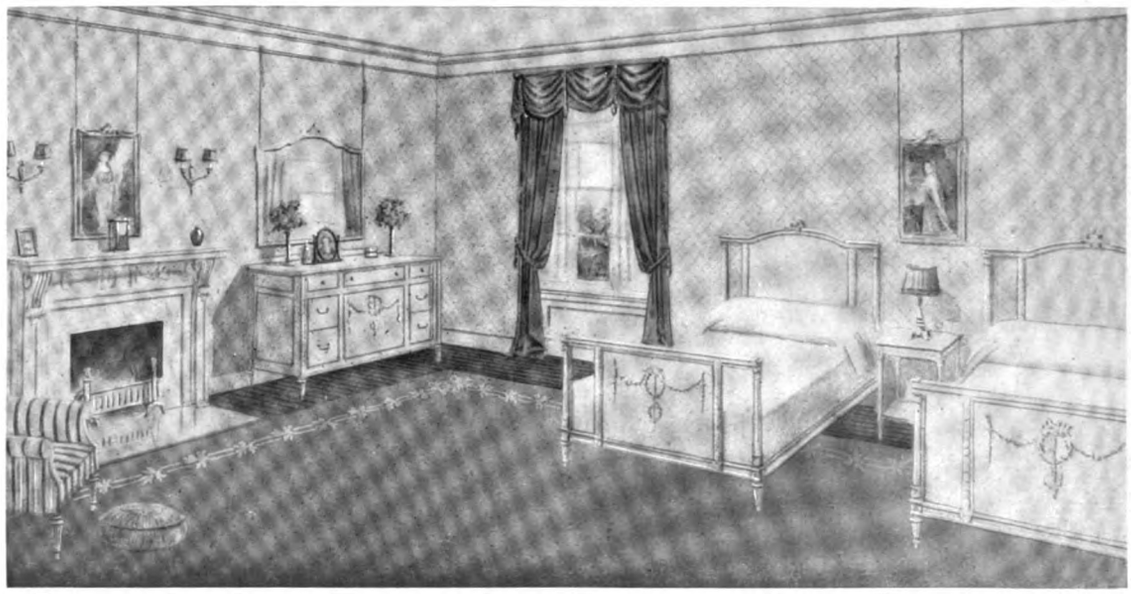
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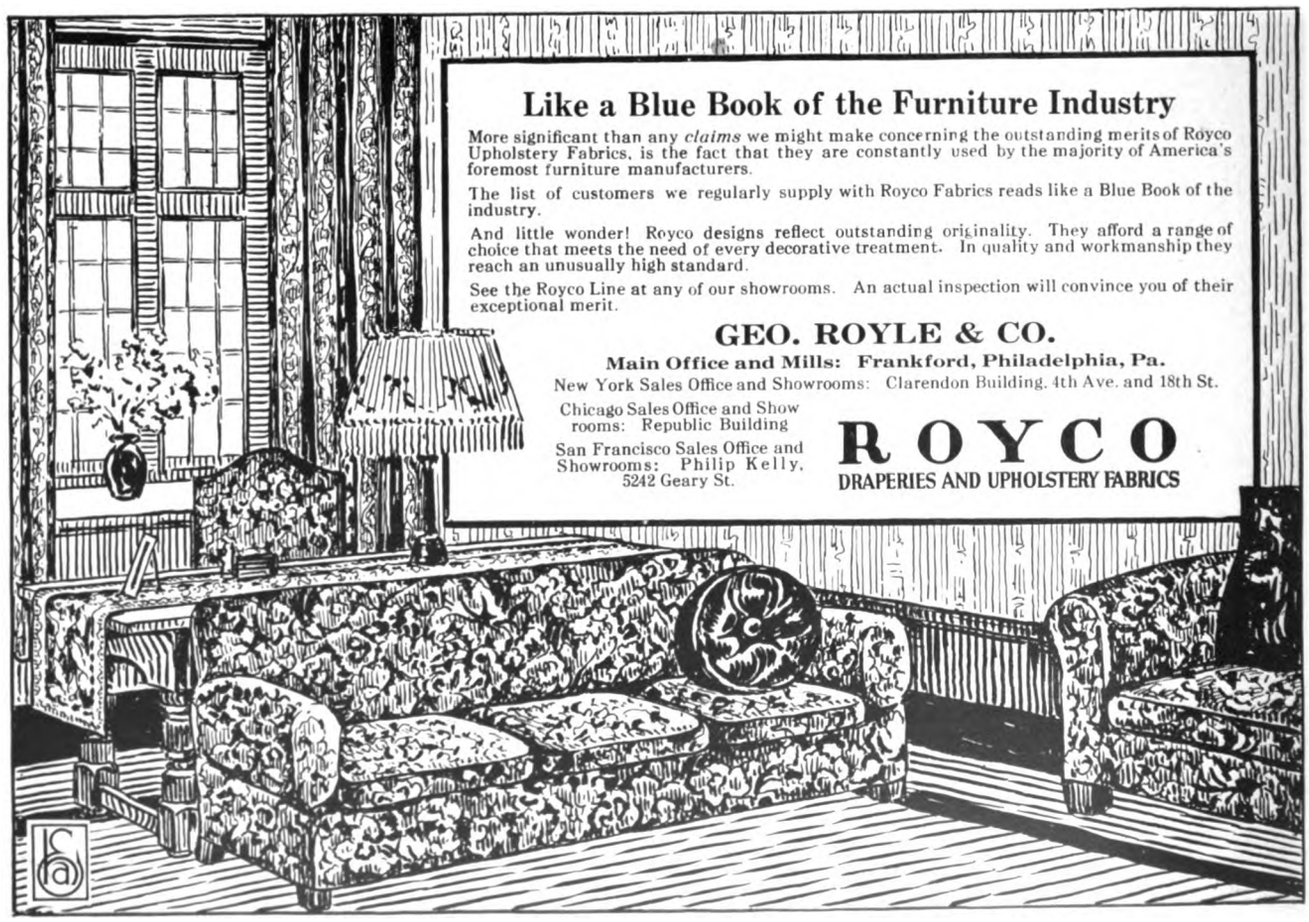
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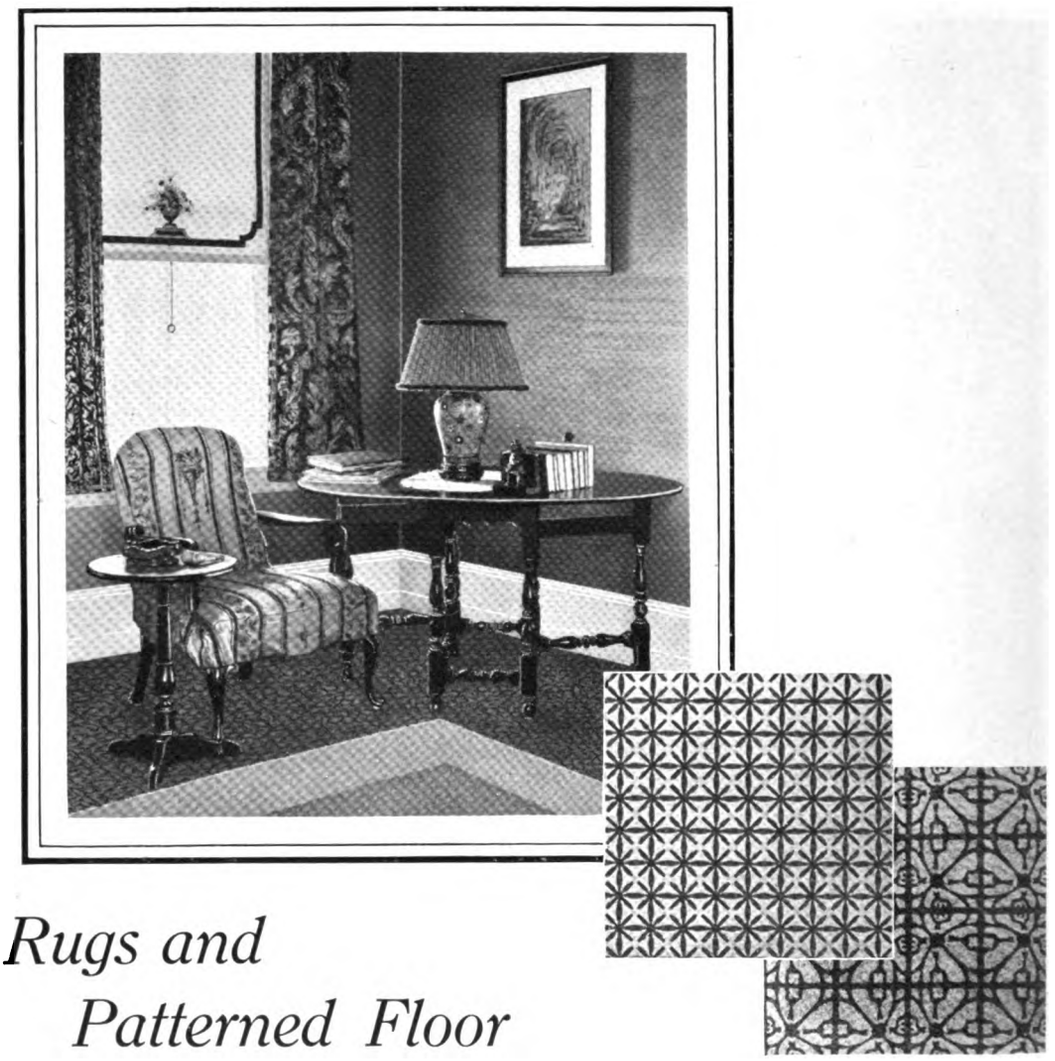
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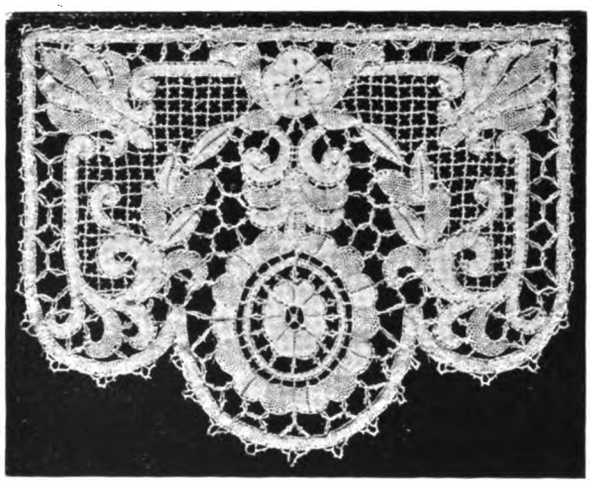
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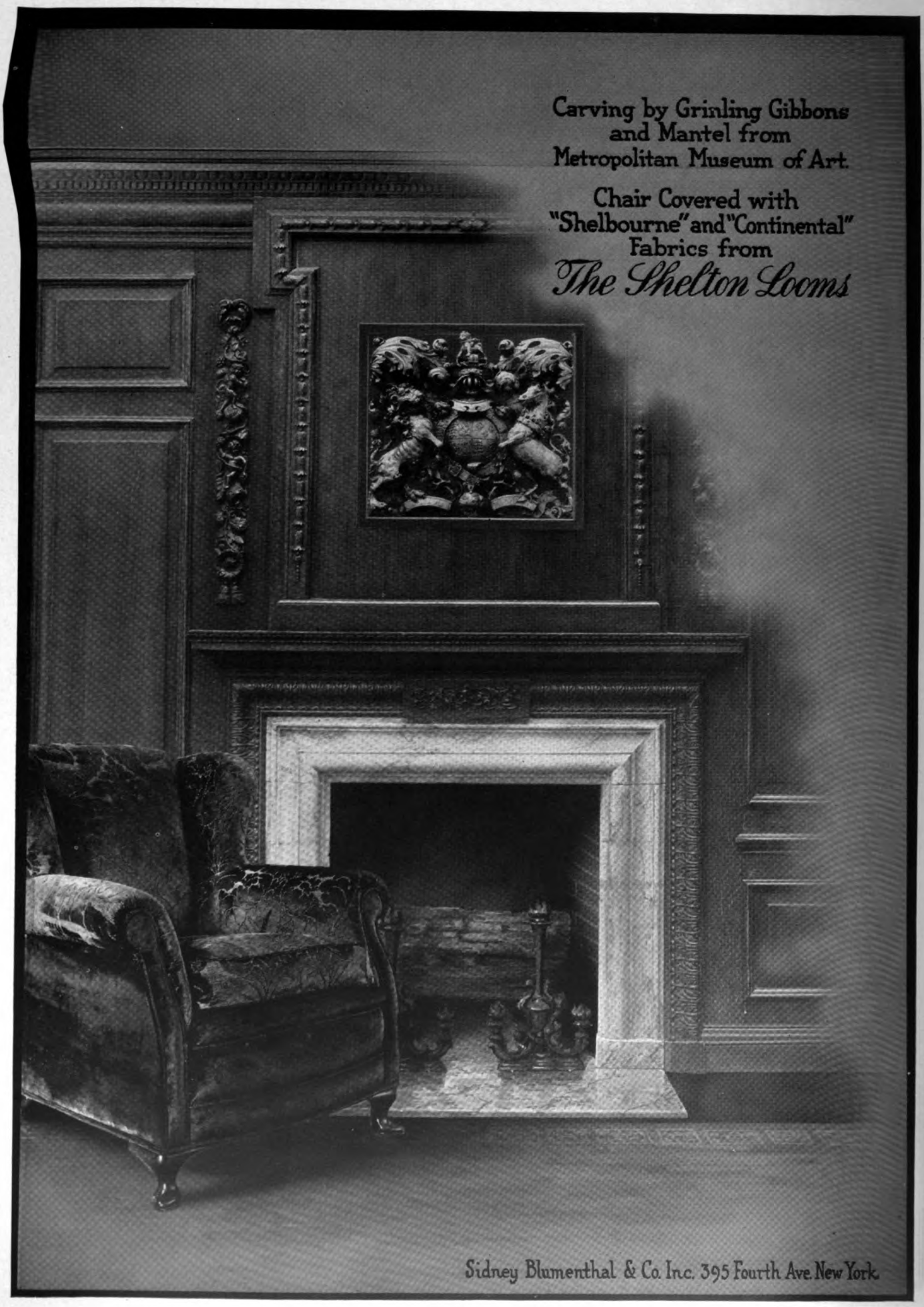
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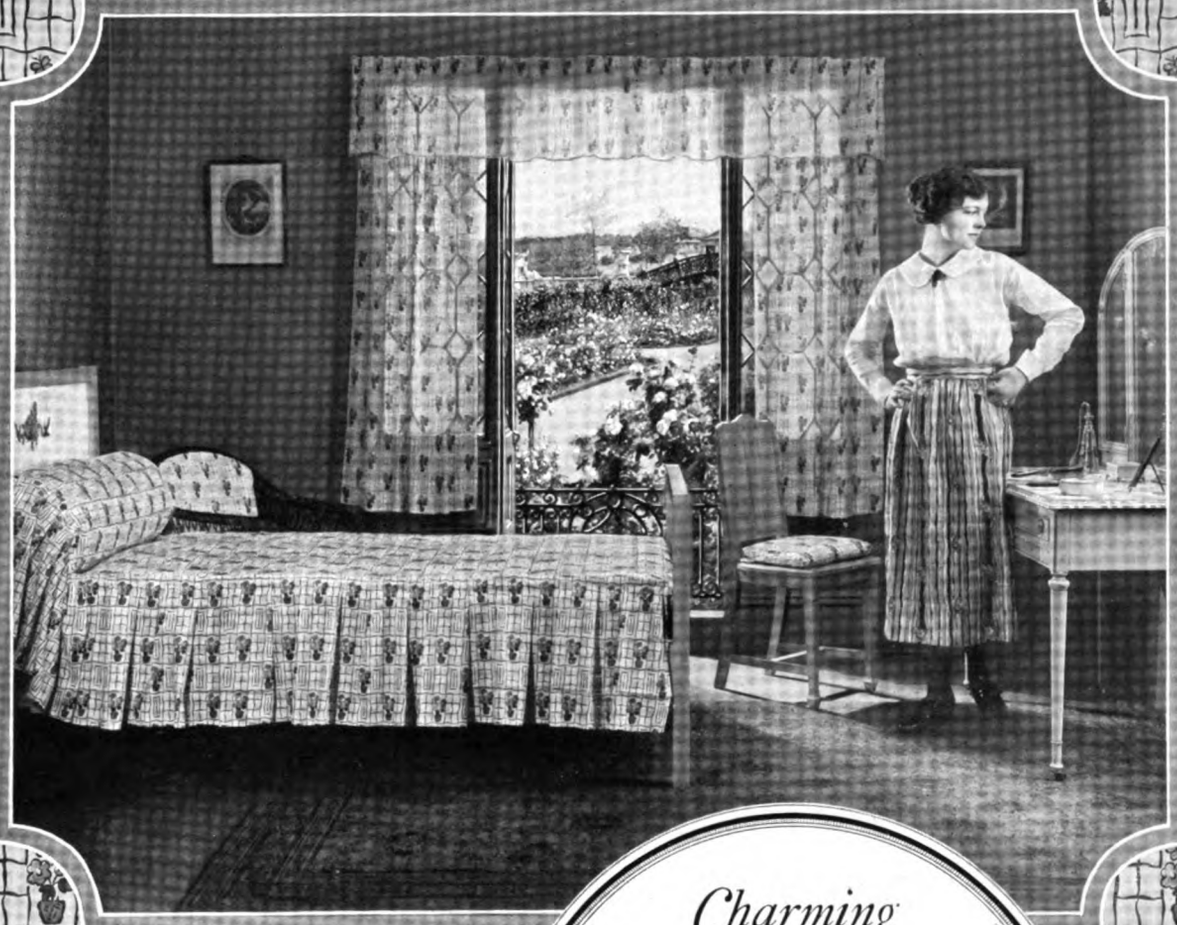
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Charming STANDISH MILLS *Patterns*

In Chintz Bombo and Chintz Roma

CHINTZES are ever popular for their fresh beauty and distinctive designs. They make an instant appeal to good taste and are always saleable; especially if they have the reputation for quality for which all Standish Mills art drapery fabrics are famous.

The colorful decorations pictured here in Chintz Bombo are used to artistic effect in the drapery and chair covering.

The sport skirt fashioned from Chintz Roma is another attractive way of using this pretty fabric to telling effect.

These lovely chintzes, like all Standish Mills art drapery fabrics, offer your customers the unusual and distinctive in design and finish.

MAY WE SEND YOU SAMPLES AND PRICES?



Elms & Sellon

STANDISH MILLS

906 Broadway, N. Y.

Digitized by Google



The examples shown are by
1—PHOENIX CHAIR CO.
2—LONDON CABINET CO.
3—WARD FURNITURE CO.
4—CHITTENDEN & EASTMAN
5—LOUISVILLE CHAIR & FURNITURE CO.
A few of the many who consider "Domes of Silence" Standard Equipment for Furniture

DOMES of SILENCE

The Perfect Footwear for Furniture

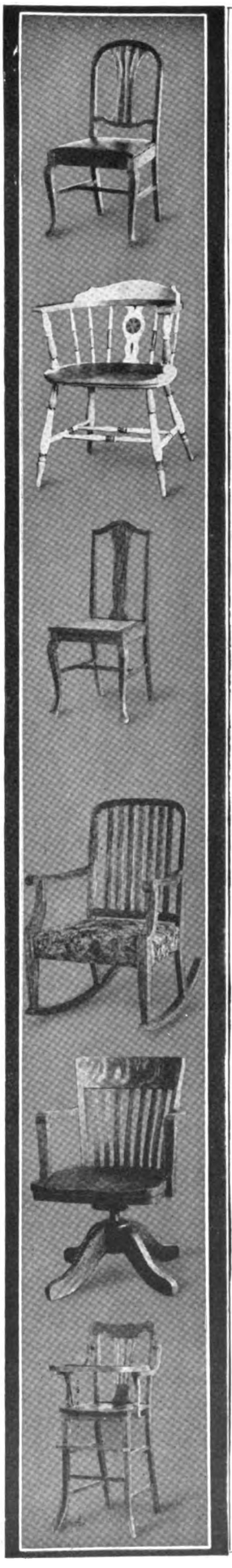
Ideal for every piece of furniture except pianos. Last indefinitely because made of high grade hardened steel specially treated to give frictionless surface. These simple slides enhance **the value of your furniture.**

HENRY W. PEABODY & CO.
17 STATE STREET NEW YORK CITY

Specify **DOMES OF SILENCE**

A mark of BETTER Furniture regardless of its cost F-32

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"All of the BIG things of today were the little ones of yesterday."

CROCKER CHAIRS

A chair for every purpose

Shown permanently at

Furniture Exchange Building
Grand Rapids

1414 So. Wabash Avenue
Chicago

San Francisco Furniture Exchange
San Francisco

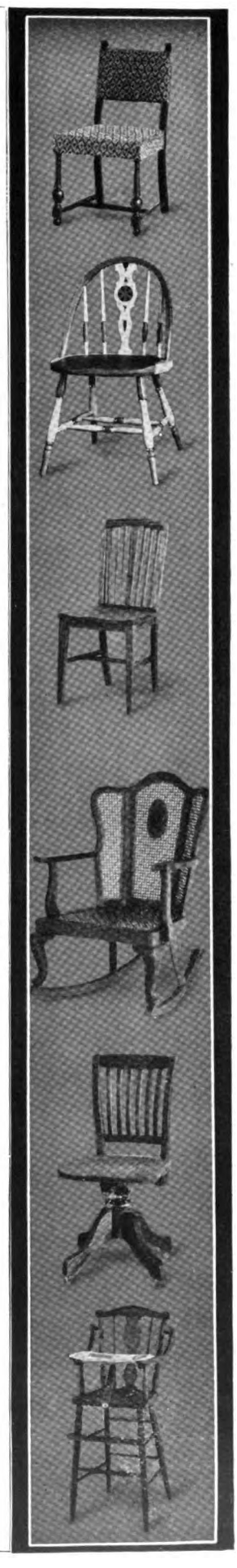
601 First Ave., N. E.
Minneapolis

CROCKER CHAIR COMPANY SHEBOYGAN WIS.

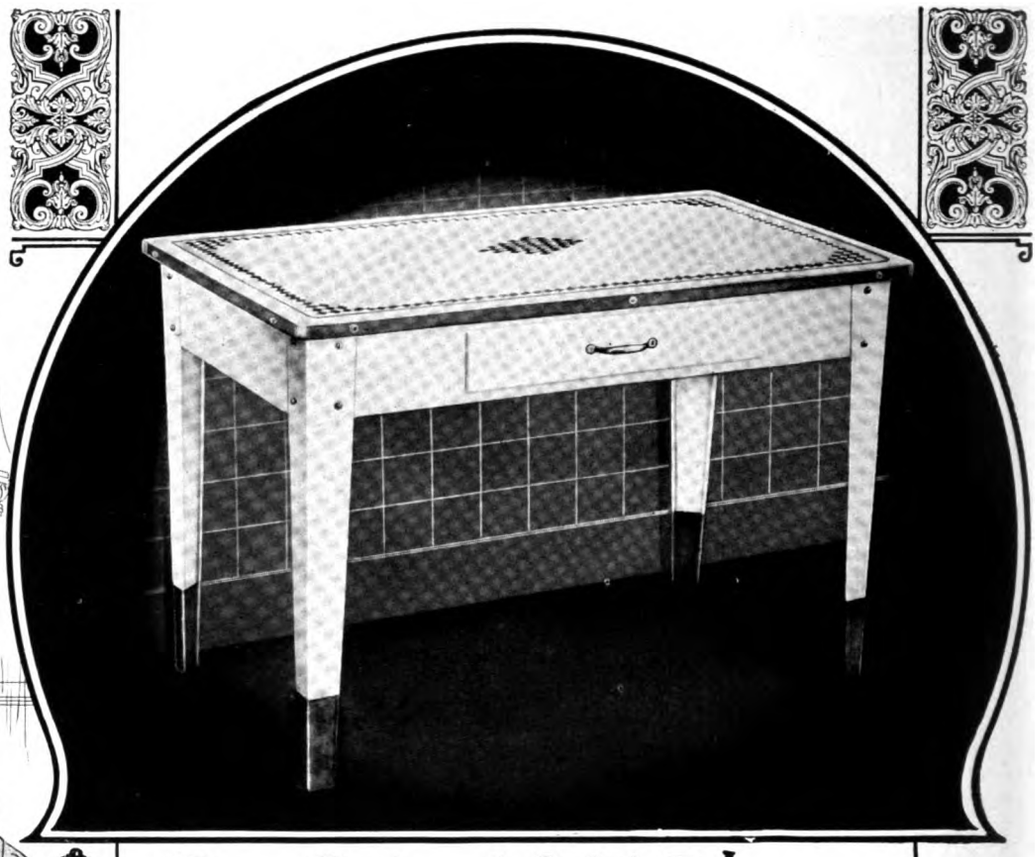
Crocker Chair Company

Sheboygan, Wisconsin

BRANCHES: CHICAGO NEW YORK MINNEAPOLIS OAKLAND



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CLEAN AS CRYSTAL

STRONG AS STEEL

One Carload Sold Three—
Happy Buyers told their Friends

THIS dealer knows the truth. There *is* no other table like CRYSTEEL. Women in the kitchen know it. Shrewd buyers they are, too. The eye says "compare." The mind says "buy." Time proves there *is* no comparison. All other tables seem ordinary.

Not only the whitest, most permanent artificial finish for steel ever made, but it *can't crack or flake off*. CRYSTEEL — porcelain fused on ARMCO iron. Nothing could be more durable. We *proved* that, too.

Sell *all* styles—All Metal, and the other designs with Solid Wood Legs and Wood Drawers—decorated or Plain Tops, with boots to match. CRYSTEEL top on every table of course. And the prices are less, all down the line, than you might imagine.

Send us your letterhead with CRYSTEEL written across it. We will do the rest.

Crysteel Works
of BENJAMIN ELECTRIC MFG. Co.
847 West Jackson Blvd.,
CHICAGO

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A Distinctive Coated Paper

ALWAYS ATTRACTS ATTENTION

IF YOU could see a page and the general layout of the catalogue issued by the GRAND RAPIDS SHOW CASE COMPANY of Grand Rapids, Michigan, you would think you had a book of engravings. The great beauty of the catalogue is due not only to the fine printing, but also the fact that DEJONGE *Art Mat*, a distinctive coated paper, was used.

"Ideal work can only be produced under conditions which favor the production of a quality product."

The GRAND RAPIDS SHOW CASE COMPANY practice this belief in their catalogue: *They wrote it in describing the working conditions in their factory. They chose* DEJONGE *Art Mat for their catalogue, and the result is a book that stands out among catalogues, eloquent in its distinction.*

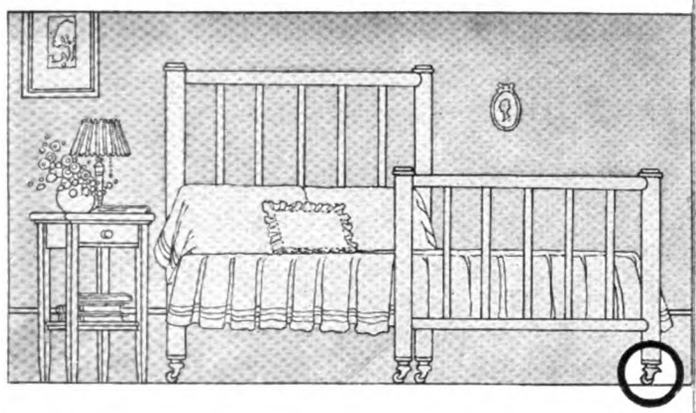
DEJONGE *Art Mat, the dull-coated paper with a finish like ivory,* presents photographs faithfully. It slights no detail. It lends itself completely to artistic make-up and thoughtful printing. Uniform throughout the run on both sides of the sheet, it is as satisfying for the printer to work on, as it is delightful for the reader to see and to touch.

Send for "First Impressions." *It shows you the beautiful printing qualities of* DEJONGE *Art Mat. Please send us samples of your best work on* DEJONGE *Art Mat for our exhibit.*

LOUIS DEJONGE & CO.

69-73 Duane Street New York

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BASSICK X LEGMOUNT CASTERS for metal beds, in addition to making the bed roll easily and smoothly, neatly finish and strengthen the base of the bedpost.

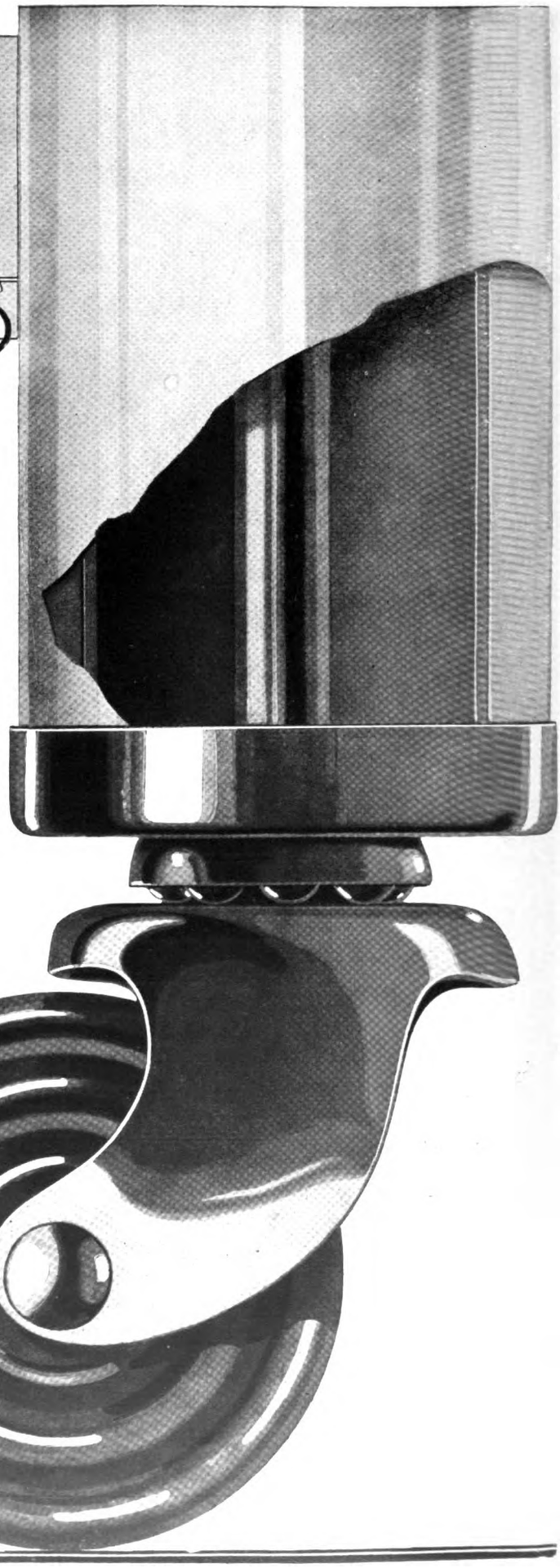
The X Legmount attachment, an exclusive Bassick feature, fits snugly over the end of the tubing, eliminating the necessity of a separate mounting. Being an integral part of the caster, it relieves a large portion of the side strain encountered when the bed is moved and prevents racking of the tube joints.

X Legmounts can be supplied on all types of Bassick Metal Bed Casters in either brass or nickel finish. They add finish and utility to the beds on which they are used.

Write for prices

THE BASSICK COMPANY
BRIDGEPORT, CONN.

Bassick
Casters

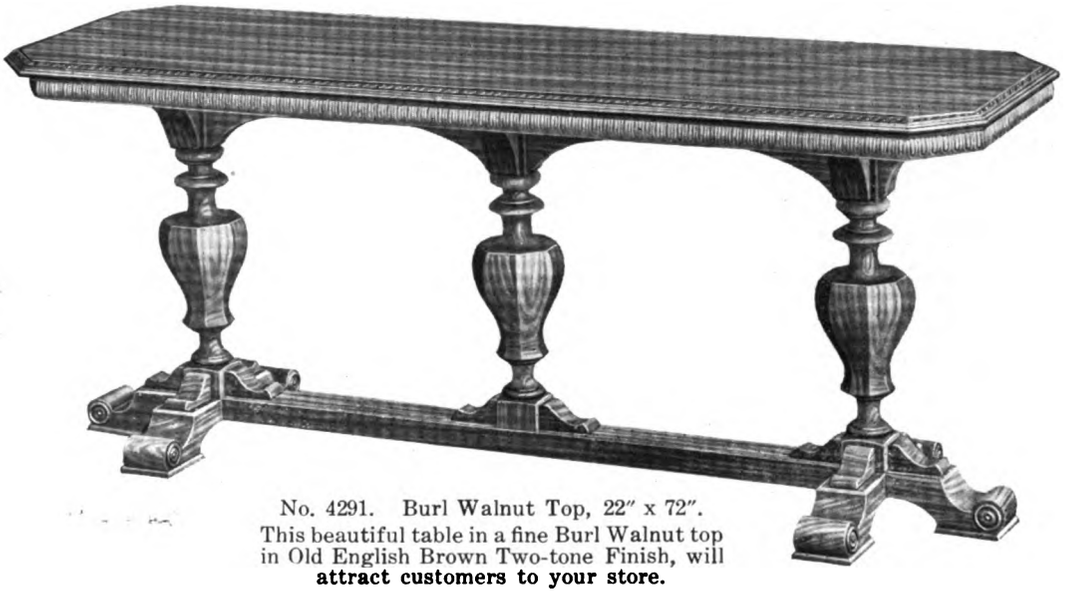


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The Kiel Exhibit

during the midsummer market
will be the big hit at Chicago

Our many new patterns will be unusually attractive, because of the charming new finishes we have developed especially for this exhibit. Showrooms, 1414 South Wabash Ave.



No. 4291. Burl Walnut Top, 22″ x 72″.
This beautiful table in a fine Burl Walnut top in Old English Brown Two-tone Finish, will **attract customers to your store.**

Living Room Tables **Extension Tables** **Gate-leg Tables**
Console and End Tables **Davenport Tables**

The Kiel reputation for putting out nothing but dependable goods at medium prices is a great asset in establishing your standing as a dealer who handles only the best.

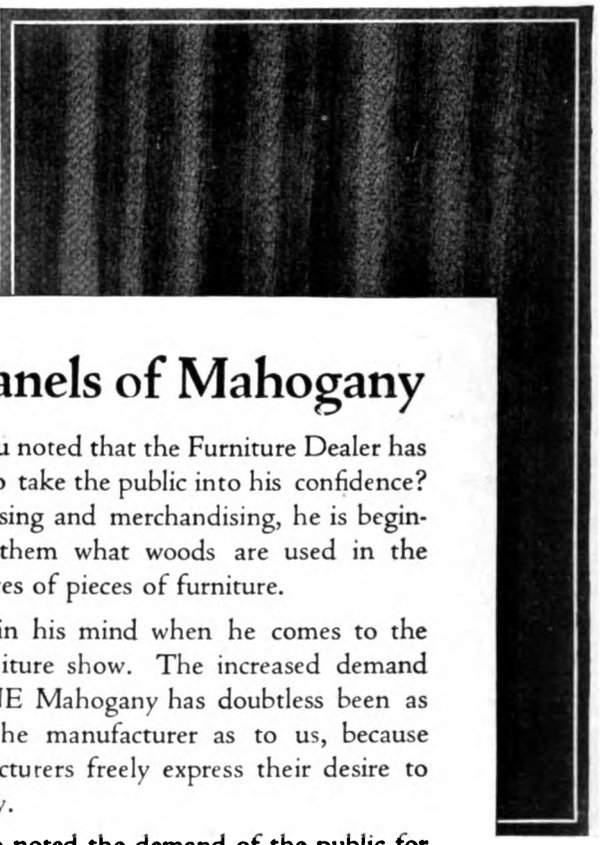


No. 2131. Top, 48″ x 60″.
We have chairs to match this Extension Table.

THE KIEL FURNITURE CO.
MILWAUKEE

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Four Panels of Mahogany

HAVE you noted that the Furniture Dealer has begun to take the public into his confidence? In his advertising and merchandising, he is beginning to tell them what woods are used in the exposed surfaces of pieces of furniture.

This will be in his mind when he comes to the mid-year furniture show. The increased demand for GENUINE Mahogany has doubtless been as welcome to the manufacturer as to us, because many manufacturers freely express their desire to use Mahogany.

Have you also noted the demand of the public for a finish on GENUINE Mahogany that will permit the beautiful grain and figure of the wood to show?

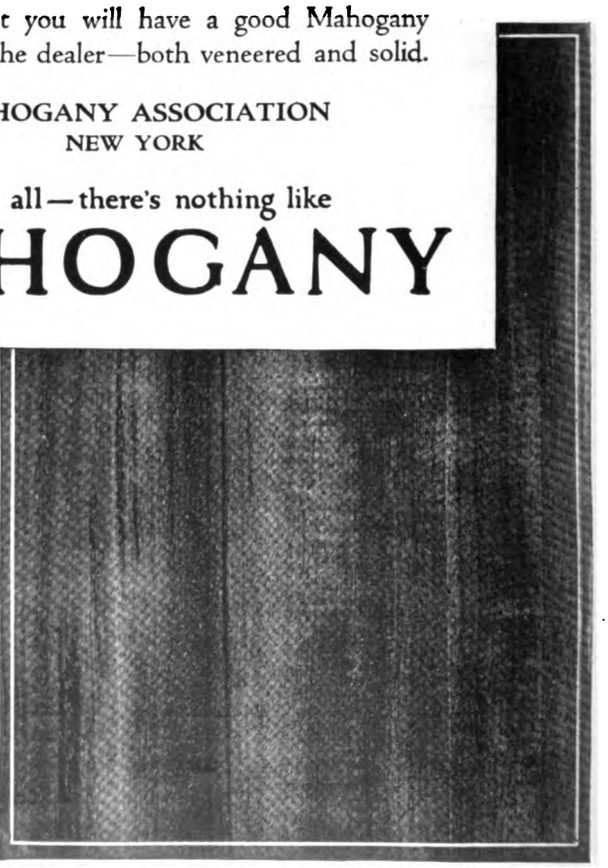
We trust that you will have a good Mahogany line to show the dealer—both veneered and solid.

MAHOGANY ASSOCIATION
NEW YORK

after all—there's nothing like

MAHOGANY

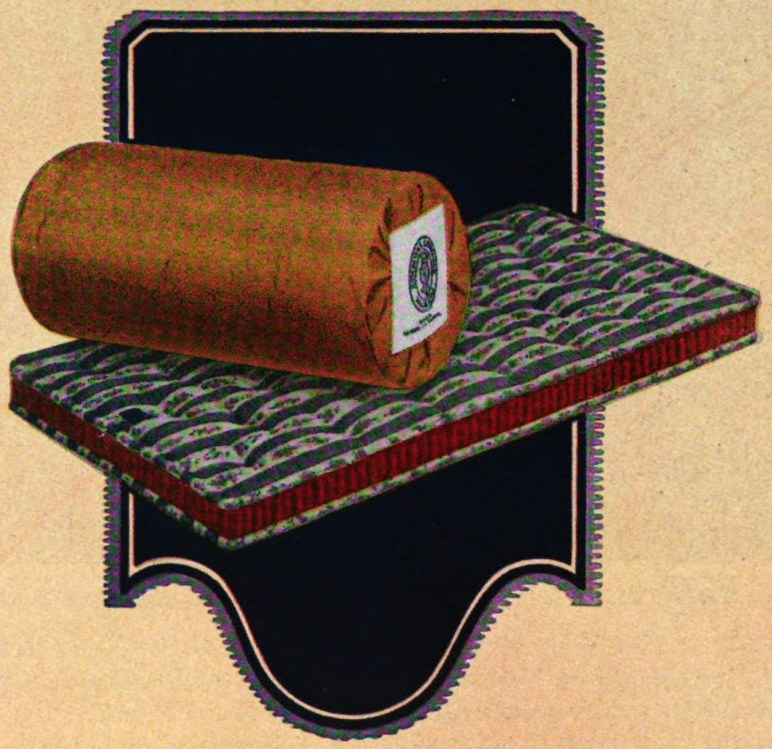




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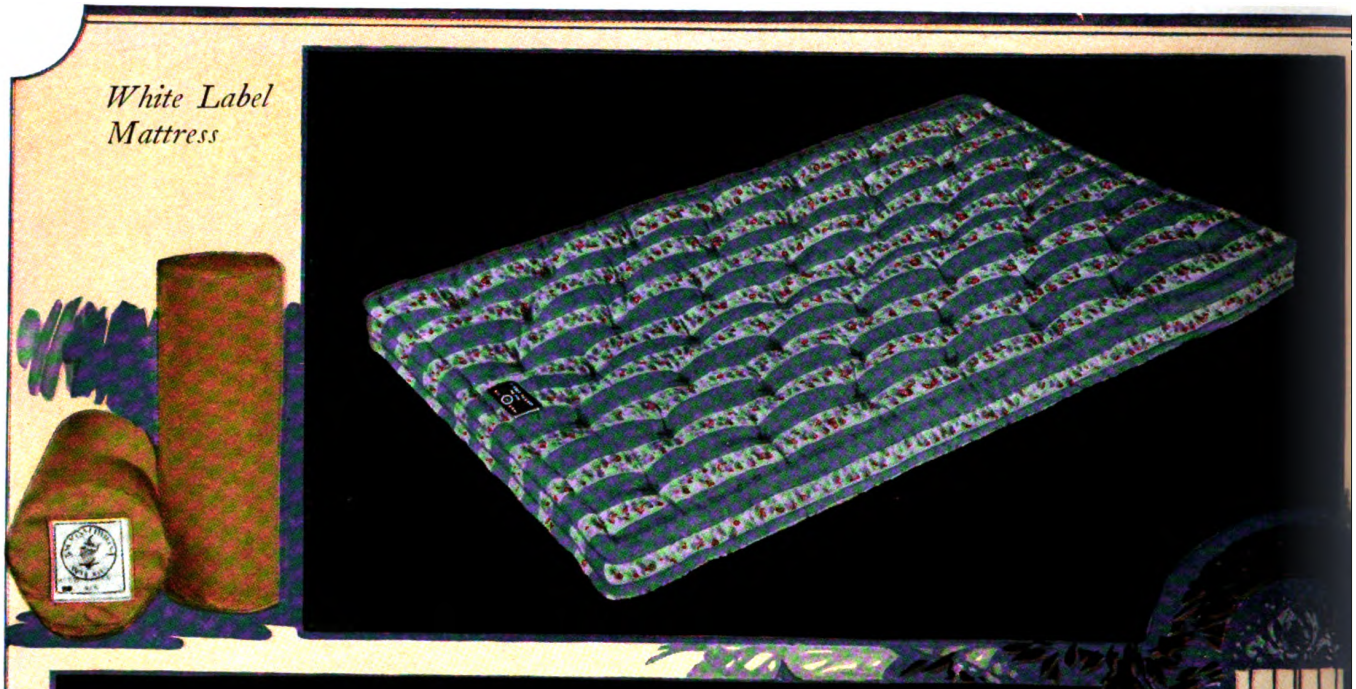
SIMMONS MATTRESSES

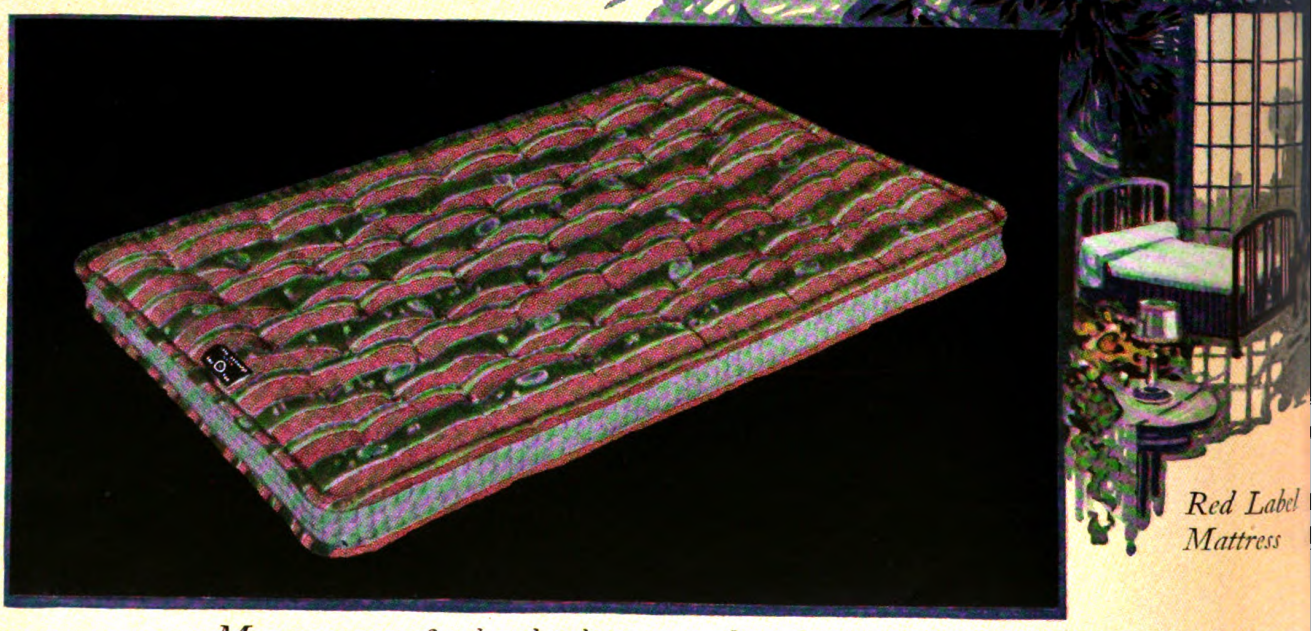
Built for Sleep



Delivered to the homes of your customers in their original factory cartons untouched by dust or grime of the street or warehouse.

Digitized by Google





Mattresses of the highest grade, that are in every detail worthy to be sold and used with Simmons Beds

THE importance of National Standardization of merchandise qualities and values, made possi by the far-reaching distribution and demand for Simmons Beds and Springs, is again emphasi by the production of a complete line of Simmons Mattresses.

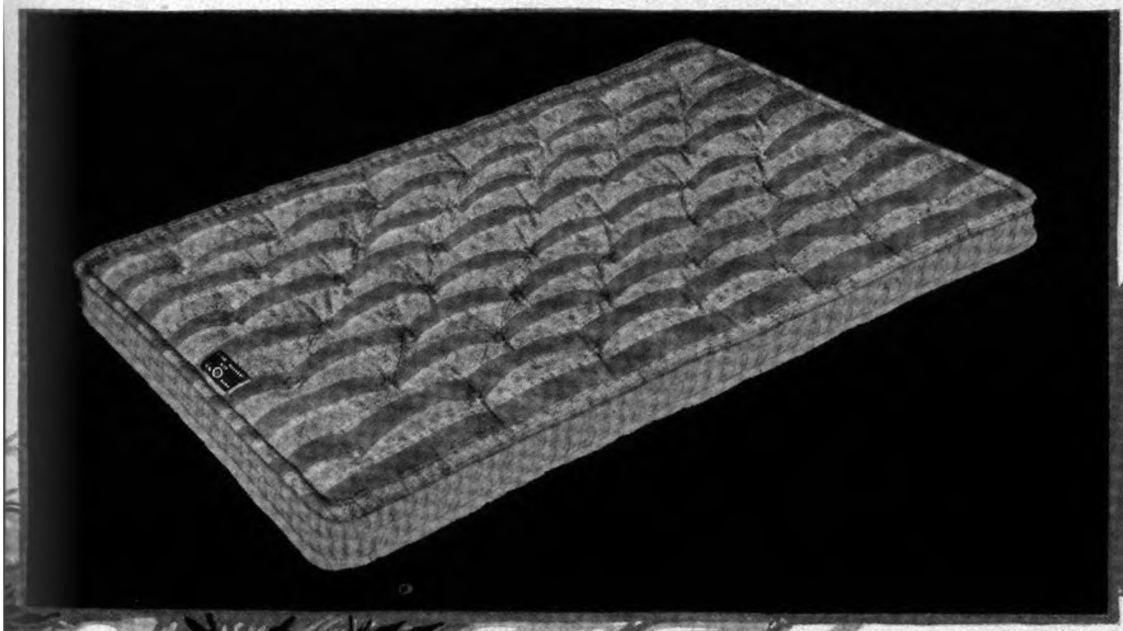
The increasing demand for Simmons sleeping equipment revealed a deplorable lack of genuin sanitary mattresses. Grades and qualities worthy of being sold and used with Simmons B were not always available. As a result, to perpetuate "Built-for-Sleep" standards and safeguard the hea and well-being of the people of America—

Simmons Mattresses are now at your service in five styles—distinguished by labels of different color—a popular range of prices as here pictured and described.

Simmons "White Label" Mattress. Special PROCESSED cotton, all new material. Good grade art ticking. Roll edge. Diamond tufted. Weight, full size, 50 lbs. 4½-inch box. Packed in sealed tight, dust-proof carton roll.

Simmons "Red Label" Mattress. Filled with thick l of high grade Cotton felt. Built with crowned center. Exce grade art or woven stripe ticking. Imperial roll edge (four side stitching). Diamond tufted. Weight, full size, 50 lbs. inch box. Packed in sealed tight, dust-proof carton roll.

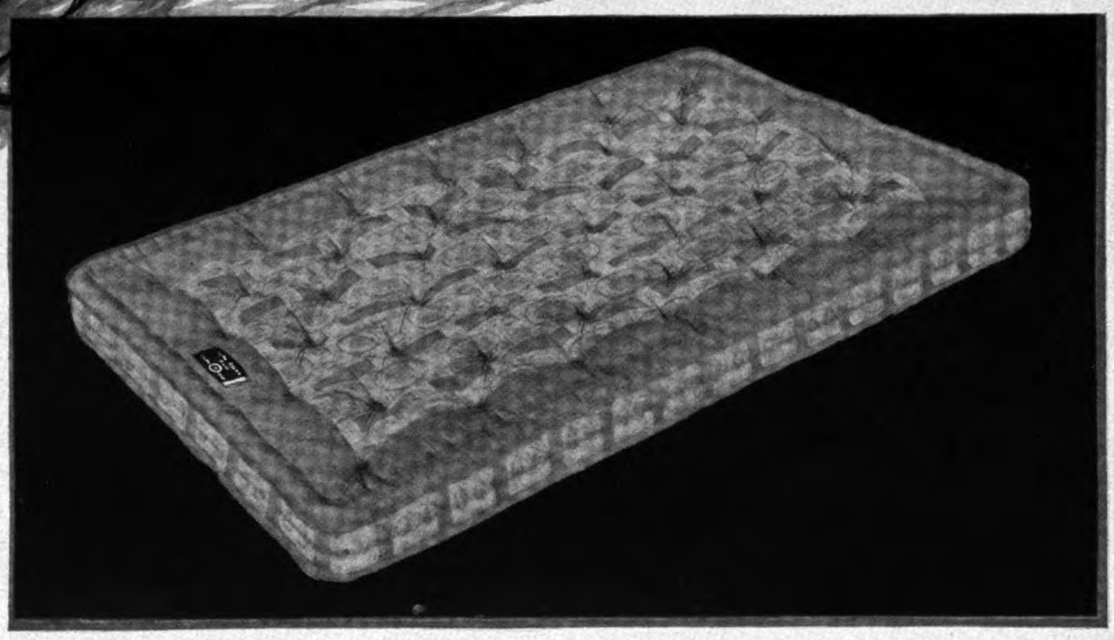
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Green Label Mattress



ue Label attress



Simmons Mattresses--built of strictly new, pure, clean Kapok or Cotton--a real guarantee of sleep satisfaction

e new mattresses are built entirely of pure, clean, *new* Kapok or Cotton. No "renovated" materials—ng that is not the equal of the grade and quality standard that a "Simmons" label stands for.

onsible merchants, who take every possible precaution to safeguard the health, comfort, welfare and action of their customers, welcome this new line as one which permanently establishes an honest *standard* ality, comfort and value in mattresses.

ions Mattresses are built under the most rigid system of sanitation—in the sun-lighted Simmons factories. are carefully inspected at the factory—and protected thereafter to the very homes of your customers, ist-proof cartons, as originally packed and sealed at the factory.

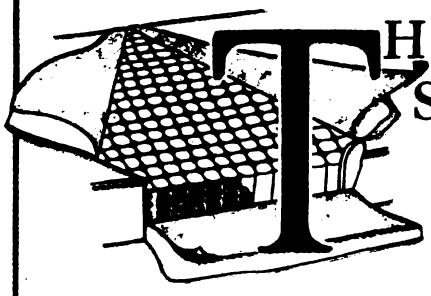
Simmons "Green Label" Mattress. Filled with thick layers of high grade Cotton felt. Built with crowned center. Good grade art or woven stripe ticking Roll edge (three rows side stitching). Diamond tufted. Weight, full size, 50 lbs 5½-inch box. Packed in sealed tight, dust-proof carton roll.

Simmons "Blue Label" Mattress. Filled 100 per cent with best imported Kapok, heat-treated process which removes all moisture resulting in an unusually lofty, soft and durable mattress. Extra quality art ticking. Soft roll edge with three rows side stitching. Diamond tufted. Weight, full size, 32 lbs. 6-inch box. Packed in sealed tight, dust-proof carton roll.

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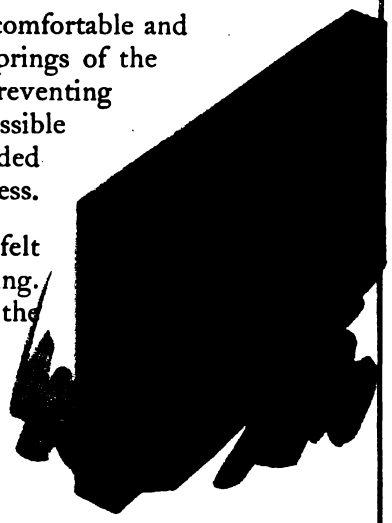
This mattress, commonly known to the Trade as the "Marshall Ventilated" is now made exclusively by Simmons Company



THE "Purple Label" Mattress--the Supreme Value in the Mattress Field

The Simmons "Purple Label," built on the famous Marshall Ventilated principle, is without question the most luxuriously comfortable mattress it is possible to produce.

It is absolutely sanitary, permanently comfortable and beautifully made. The inner construction contains 783 small coil springs of the highest grade wire, individually incased in cloth pockets, thereby preventing the possibility of direct contact with each other, eliminating any possible development of irritating noises. Air ventilator openings are provided at ends and sides, insuring a circulation of pure air *within* the mattress.



The "Purple Label" is upholstered in heavy layers of clean, cotton felt or the very best curled hair, covered with the highest quality of ticking. Packed in dust-proof cartons, sealed at the factory, protected from the dust and grime of street or warehouse.



With the production of this mattress line—Simmons provides the public with the complete sleeping unit: Beds, Springs and Mattresses, each built to fit the other—all *Built for Sleep.*

SIMMONS COMPANY

Executive Offices - Kenosha, Wisconsin.

CHICAGO DISPLAY ROOMS
1347 S. MICHIGAN AVENUE

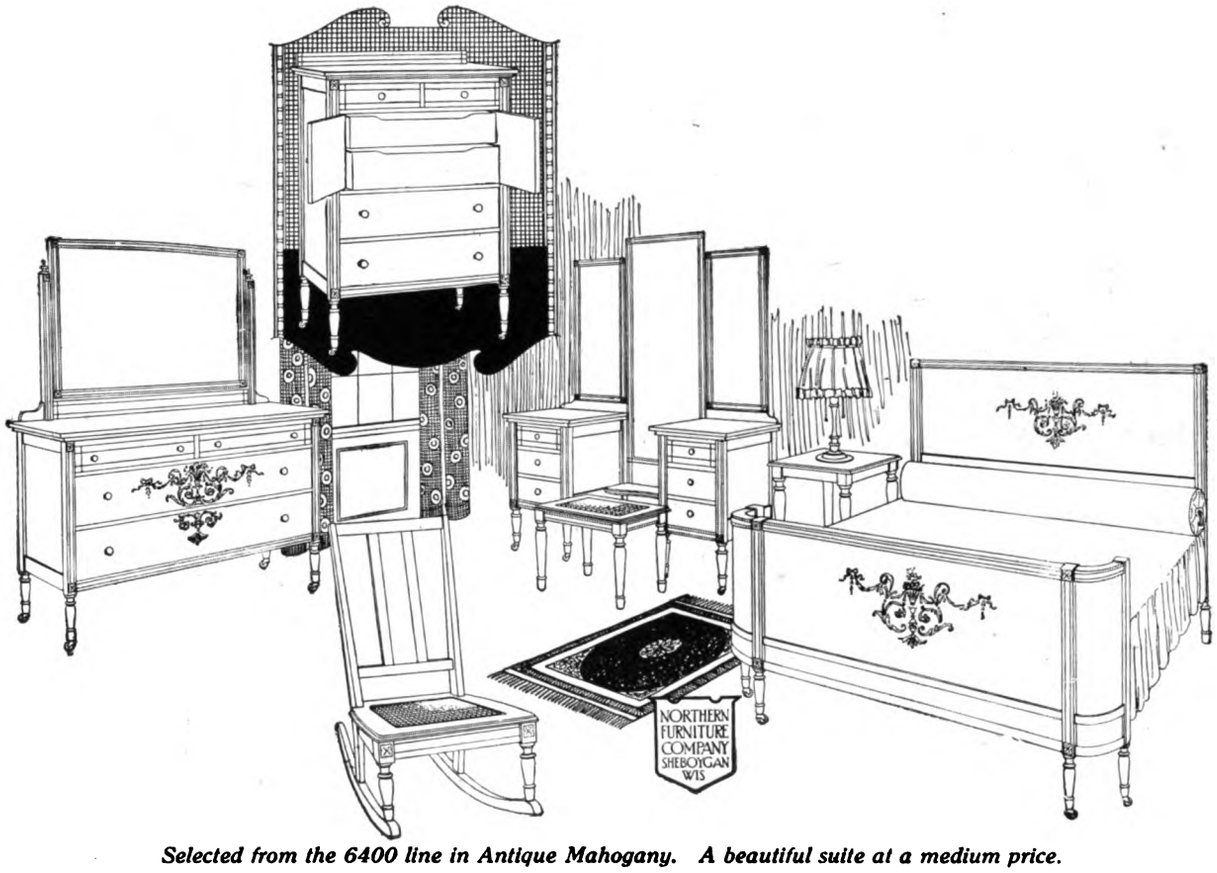
SAN FRANCISCO DISPLAY ROOMS
1055 MARKET STREET

NEW YORK DISPLAY ROOMS
130-132 W. THIRTY FOURTH STREET

SERVICE STATIONS IN ALL PRINCIPAL CITIES

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NORTHERN FURNITURE



Selected from the 6400 line in Antique Mahogany. A beautiful suite at a medium price.

QUICK SHIPPING SERVICE

Any sized order for our regular goods can be filled in from 24 to 48 hours. The Northern Shipping Service gets the furniture into the retailer's hands in the Safest, Surest, and Quickest way. The Northern Price List has a telegraphic word for every article shown in the catalog, so that dealers can send in RUSH ORDERS with the assurance that they will be filled ACCURATELY and PROMPTLY.

NORTHERN FURNITURE COMPANY

Manufacturers

SHEBOYGAN, WISCONSIN

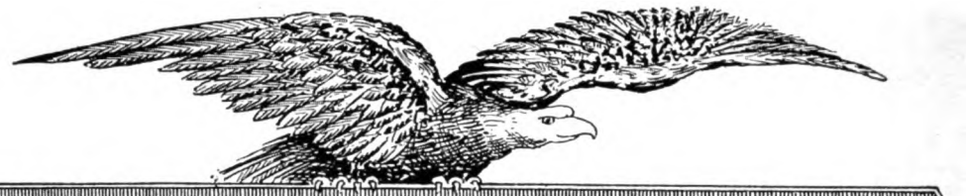
NORTHERN FURNITURE COMPANY SHEBOYGAN WIS.

Salesrooms:

Furniture Exchange Building

Grand Rapids, Mich.

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PERMANENT EXHIBIT - TOP FLOOR
KEELER BL'D'G - GRAND RAPIDS, MICH.



American Furniture Co.

Batesville Cabinet Co.

BATESVILLE, IND.

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Note—Every Windsor bears a trade-marked name-tag attached as in this illustration.



Look for a name-tag on every Windsor Chair you buy.

No. 1. Windsor Armchair

AN INVITATION

To see a display of the largest line of Windsor reproductions made. A complete showing of these popular and comfortable chairs will be made at

GRAND RAPIDS MARKET—
Opening June 15th
3rd Floor, Furniture Temple

Also at the exposition of New England made merchandise

MECHANIC'S HALL, BOSTON, MASS.—
Opening June 12th.

Do not fail to see these chairs when you visit these Summer Markets

NICHOLS & STONE COMPANY, GARDNER, MASS.

"The Home of Windsor Chairs"

N. & S. WINDSORS ARE SOLD TO DEALERS ONLY

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CROWN DUCAL WARE



BRETBY ART POTTERY



CARLTON WARE



ALLERTON



BONE CHINA AND EARTHENWARE

SHELLEY



BONE CHINA AND EARTHENWARE

English Wares of Merit

assembled by

Maddock & Miller
Incorporated
"The House of Stock"
54 Murray Street
New York

PRICE BROTHERS



ROCKINGHAM

JOHN WALSH WALSH



ROCK CRYSTAL

BISTO WARE



BONE CHINA AND EARTHENWARE

LOSOL WARE



DECORATIVE AND USEFUL

ROYAL WORCESTER



The ARISTOCRAT of ENGLISH CHINA

JOHN MADDOCK & SONS



ROYAL VITREOUS

THE SALESMAN ART SERVICE

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KARPEN
FURNITURE
EXHIBITION
June—July
Chicago · 801 S. Wabash Ave.
New York · 37th and Broadway









KARPEN FURNITURE

New things you will want to see in Karpen Furniture

THE many new lines in Karpen furniture to be shown at the June Expositions offer fascinating and artistic developments. They are new in design, in coloring and in fabrics.

There are new pieces in all our lines of overstuffed, upholstered and reed or fiber furniture to give any stock of good furniture that freshness of appeal which is so necessary to attract public interest.

All the late products from our designing tables will be shown. They are worthy of the high name of the House of Karpen. Splendid examples of the finest and best in modern American furniture making. Don't fail to see the Karpen exhibits.

S. KARPEN & BROS.

Exhibition Rooms
801-811 S. Wabash Ave.
CHICAGO

Karpen
On every piece
Make sure it is there

Exhibition Rooms
37th St. and Broadway
NEW YORK

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LAMPS

OF SURPASSING EXCELLENCE

With lustre vases in exquisite coloring and cut crystal ornaments.



The HORN & BRANNEN MFG. CO.

Makers of Artistic Lamps and Lighting Fixtures

427-433 N. Broad Street

Philadelphia, Pa.

ON DISPLAY AT BEAUX ARTS SHADE CO., NEW YORK

In our thirtieth year of screen making



GEO. D. THOMPSON & CO.

LEATHER SCREENS

Hand-Painted Period Designs, Hand-Tooled and Hand-Painted Leather Wall Panels; Flower, Bird and Fruit Panels; Trays, Bellows, Humidors, Bookcovers.

NEW ADDRESS

538 MADISON AVENUE, NEW YORK



Torchere No. 953

Console No. 420
Black and Gold
Marble Top

Flower Plaque No. 2033½
16 x 28 with
two electric sconces

You Cannot Afford

To Miss

Parch-O-Lite Co.

Displays of

Hand-decorated parchment lamp shades, lanterns, and parchment novelties, wrought-iron torcheres—reading lamps, candelabra—smoking stands, hand-carved genuine gold and metal-leaf finished floor and table lamps.

Framed, Hand-Painted Flower Plaques and Mirrors at

Grand Rapids Market

Manufacturers Bldg., 6th Floor
Opposite Elevators.

Parch-O-Lite Co.

Permanent Display Room:

1150 S. Mich. Ave.
Chicago

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Back at Grand Rapids

AFTER being absent from our old place in Grand Rapids for several markets, we will again exhibit at the midsummer market.

We have brought out many new patterns to commemorate our return to the furniture capital of America—patterns which we know will interest visiting buyers.

You will find us in our old showrooms on the sixth floor of the Keeler Building, Grand Rapids, Michigan, June 15th to July 15th.

We cordially invite all buyers to visit our exhibit.

HENRY C. STEUL & SONS, INC.

MAKERS OF

HIGH GRADE FURNITURE

The Mark of Quality

BUFFALO, N.Y.

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AMERICAN WALNUT

MORE THAN 200 YEARS OLD—
Still Beautiful and Serviceable

THE border design of this advertisement is a pictured reproduction of the back of a Walnut chair (William and Mary Style) which was built about the year 1700.

AMERICAN WALNUT

"The Cabinet-wood Superlative"

is doing its part in the "Better Homes" movement by educating the public, through our national advertising, to a fuller appreciation of those things in which beauty is *natural*—as it is in Real American Walnut.

Would you like a copy of the "Walnut Book"?

AMERICAN WALNUT MANUFACTURERS' ASSOCIATION
Room 1012
616 South Michigan Boulevard, Chicago

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It appeals to those who are *able* to buy

Those salaried people who have uninterrupted employment, as well as bankers, physicians, dentists, teachers, merchants and others of steady income are your best prospects today. They want beautiful and useful furniture; they are able to buy it.

Such people read magazines.

Right now, the attention of millions of these readers is being directed to the modern Davenport Bed; they are urged to visit furniture stores and to see the latest types.

Home owners expect good dealers to display Davenport Beds that are of good appearance and complete comfort, providing every feature of the one-purpose Davenport and a real bed.

You can sell such Davenport Beds to that class of people. Alert dealers are doing it.

Display modern Davenport Beds! Show some of the better styles! Talk Davenport Beds! *Start something!*

Ask the man who sells you Davenport Beds for free, effective sales aids.



Full pages in such widely spread publications as The Saturday Evening Post, The Ladies' Home Journal, Good Housekeeping, American Magazine, House and Garden, and House Beautiful are telling the Davenport Bed story to folks who are able to buy. The first appears in the Post April 29, 1922. Watch these ads!

The DAVENPORT BED

SERVES BY DAY AND BY NIGHT

DAVENPORT BED MAKERS OF AMERICA
900 South Michigan Ave., CHICAGO

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—the surface
plus what's beneath, sells
Wiener Upholstered Furniture

DESIGN and covering create the desire—you clinch the sale when you unhesitatingly recommend the interior construction.

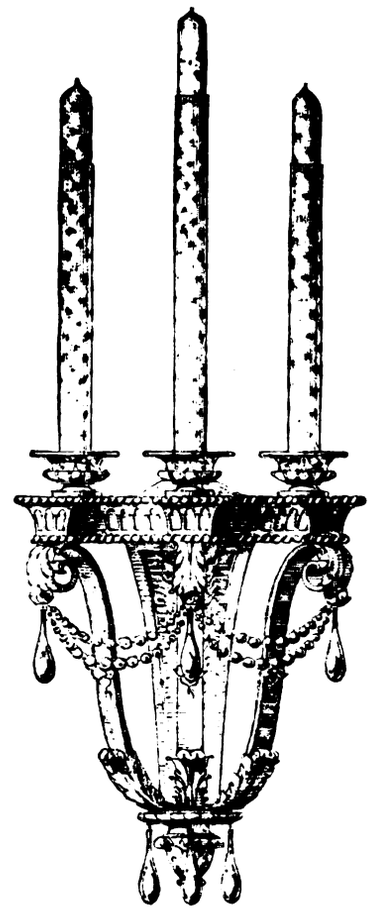
Exhibiting at Grand Rapids; 4th floor, Furniture Exhibition Building

E. WIENER COMPANY
297-303 Seventh Street
Milwaukee, Wis.

For 39 years building GOOD upholstered furniture that means profits and good will for dealers.

THE DECORATORS SUPPLY CO.
2547 ARCHER AVE.
CHICAGO, ILL.

Composition Lighting Fixtures For Every Purpose



No. 2339
3 LIGHTS

Catalog No. 114
Now Ready For Distribution

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"Ormond" No. 1652

~FICKS REED FURNITURE~

COVERS EVERY REED REQUIREMENT

REED-KRAFT
GENUINE ROUND REED

WICKER-KRAFT
OPEN WORK DESIGNS

RUSTIC-KRAFT
POPULAR PRICE FLAT REED

THREE GRADES

THREE PRICE RANGES

DEALERS WHO SHOW OUR LINE MISS NO SALES

WRITE FOR CATALOGUE 5

Ficks REED Co.

DISPLAYS:
Grand Rapids
Jamestown
New York City
High Point
Dallas

FACTORIES:
424 Findlay Street
Cincinnati

229 Borden Avenue
Long Island City

BROOKLYN CHAIR COMPANY

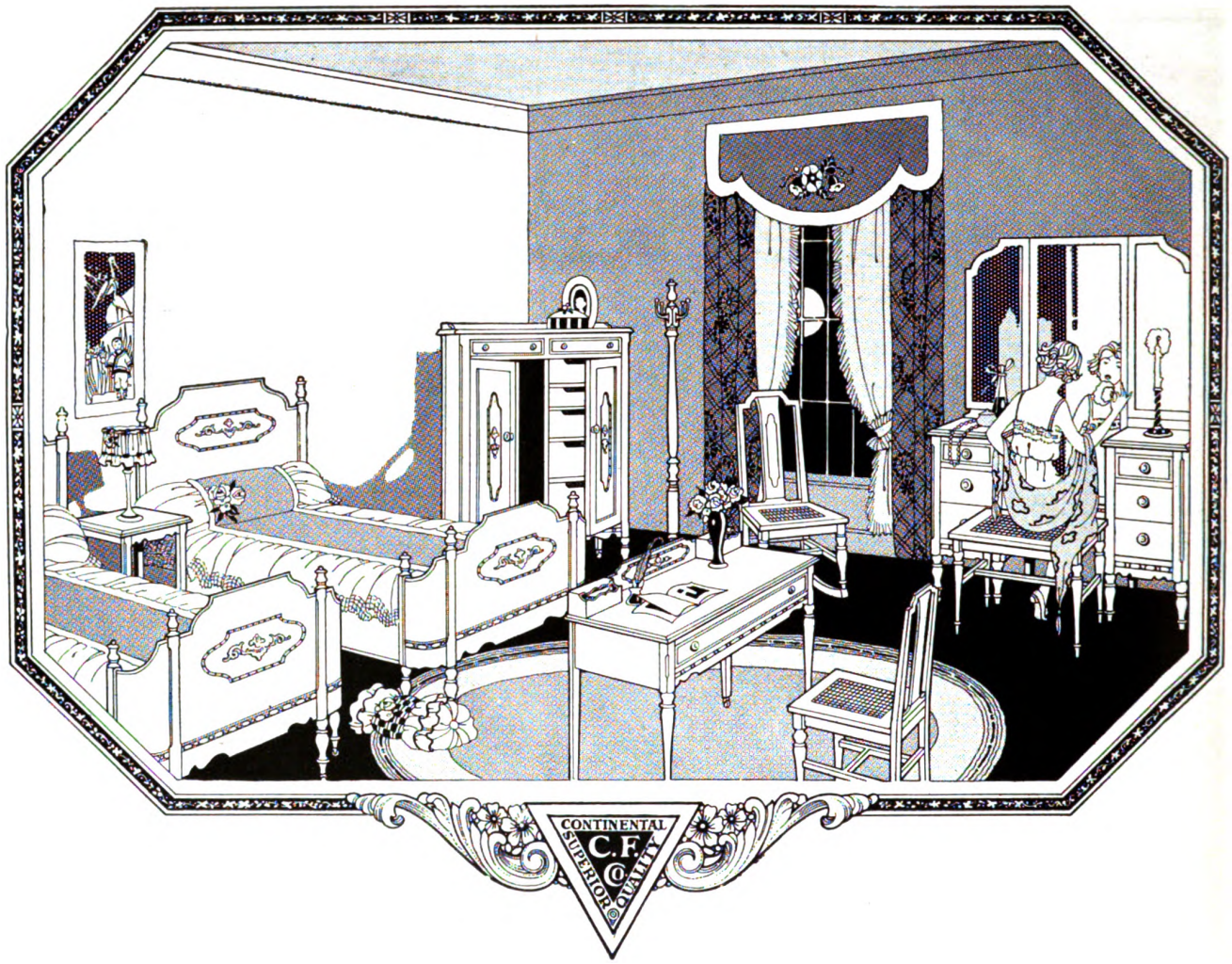
New York City

SEE THE LINE



Office and Showrooms:
425-433 West 28th Street
New York City

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Continental Superior Quality Bedroom Furniture

FOR BETTER AMERICAN HOMES

High Character Bedroom Furniture in Completely Matched Suites—Sold on Our Positive Guarantee

Catalog to Dealers Only

PERMANENT DISPLAY
Third Floor—Southern Furniture Exposition Building

The Continental Furniture Company

HIGH POINT, N. C.

FRED N. TATE, Pres. & Treas.

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JAMESTOWN LOUNGE COMPANY

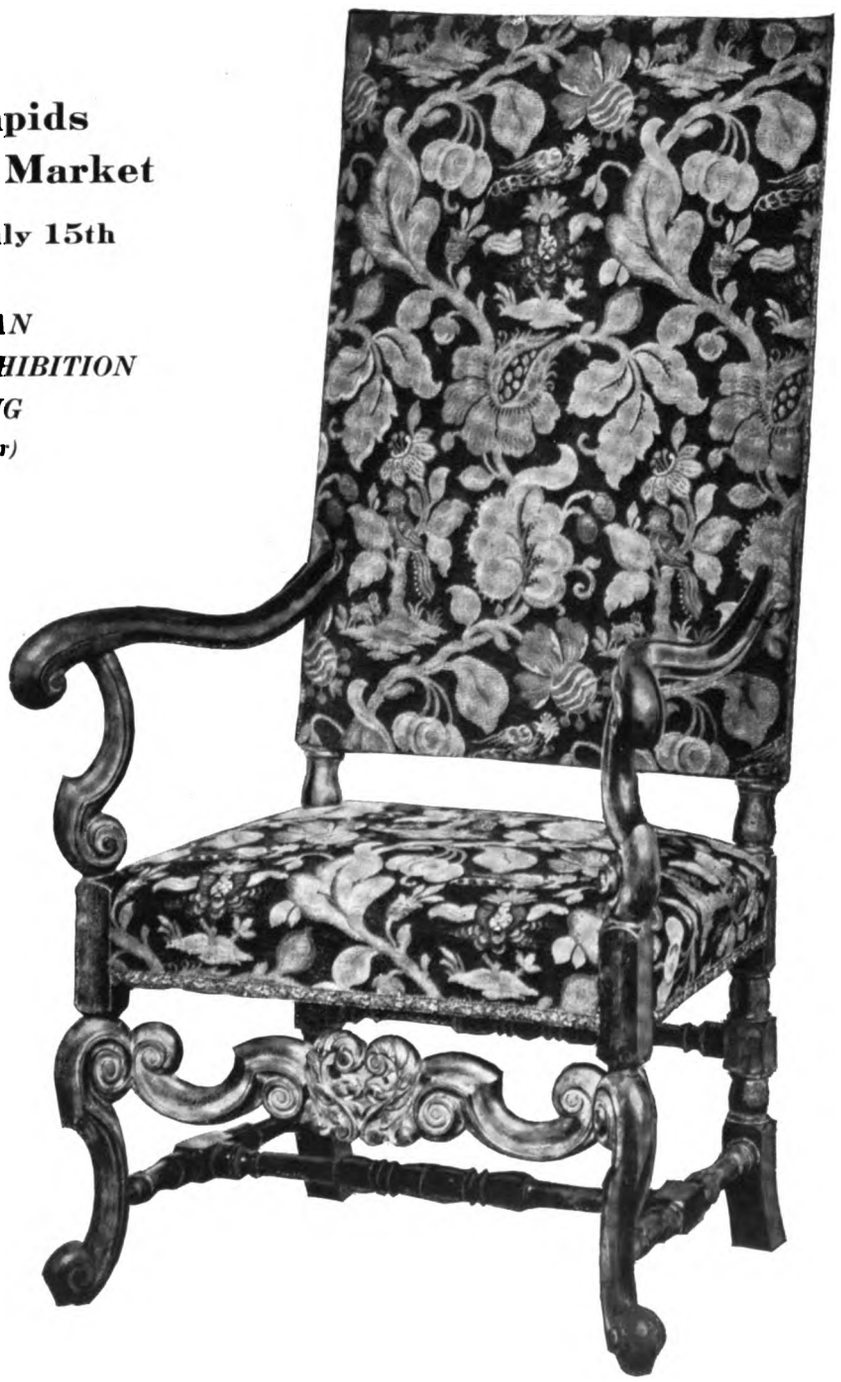
Jamestown, N. Y.

At the

Grand Rapids
Midsummer Market

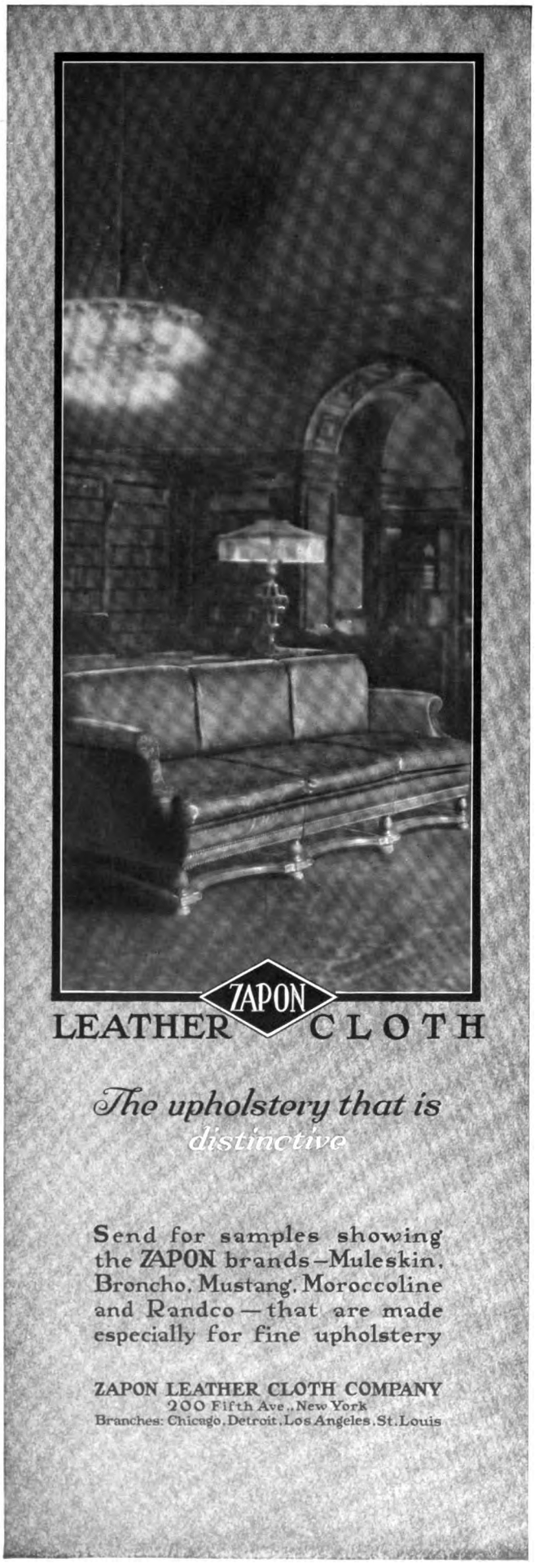
June 15th—July 15th

KLINGMAN
FURNITURE EXHIBITION
BUILDING
(Third Floor)



New York Office: 116 West 39th St., Room 1025

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PATENT, ENAMELED
AND
UPHOLSTERY LEATHERS

For high-grade upholstery

GENUINE LEATHER

has no substitute

Quality in upholstery admits of no makeshifts in workmanship or materials. No substitute gives such wear and satisfaction. Beautiful colors may be had to harmonize with modern decorative schemes.

SPANISH LEATHER
(*Hand Crushed*)

MOROCCO GRAINED LEATHER

EMBOSSED and NATURAL GRAINED LEATHER

Finished in full line of stock colors or special colors to order.

BLANCHARD, BRO. & LANE

TANNERS and FINISHERS

ESTABLISHED 1860

OFFICE and TANNERY:
NEWARK, N. J.

We sell direct to manufacturers and jobbers

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No. 1427-R

New Catalog No. 28
Now Ready
Ask for Your Copy

Windsor

Always in Demand
Always a Profitable and Satisfactory Line
For Dealers to Handle

These Dainty and Attractive Period Designs are ideal as odd chairs for the Living Room, Reception Hall, or Bed Room. They add an air of Comfort and Cheer and Quiet Refinement.

Complete line of this Interesting and Artistic Furniture on display in our Chicago Showrooms

Entire 6th Floor
CENTRAL MARKET FURNITURE BUILDING
1414-20 So. Wabash Ave.

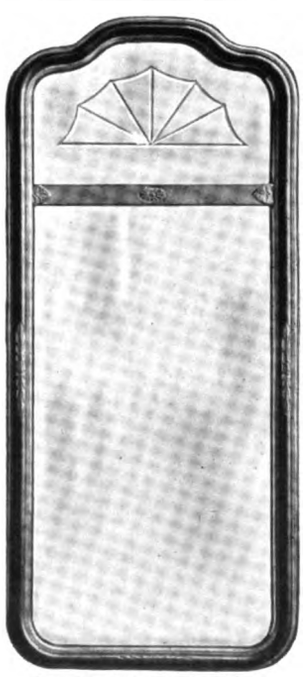
Market Season opens June 19th
and closes July 19th

We Hope to See You There

AMERICAN CHAIR COMPANY
Sheboygan, Wisconsin

FURST LINE F & B SECOND TO NONE

Mirrors
Moldings
Candlesticks



Top Design Cut in Glass

Pictures
Frames
Novelties

Furst Bros. & Company

Baltimore Write for catalog Maryland

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Supreme–!

"RESTWEL" Pillows Are Now the Ultimate in Quality

AND NOW we announce a newer, better, more remarkable method of treating "RESTWEL" Feathers and Downs a greater discovery that produces buoyancy, cleanliness and a perfection of finish never before thought possible The Robinson-Roders Company has again accomplished the "impossible" now a wonderful improvement over our old, though greatly advanced process Immense investments in time, money and labor, and the installation of completely new machinery enable us to offer the Trade even better "RESTWEL" Products Feathers and Downs of SUPREME quality

Our NEW Exclusive Process

Makes "RESTWEL" Unsurpassable

"RESTWEL"
TRADE MARK
Pillows and Mattresses For the "rest" of your life

Stock

"RESTWEL"

Pillows,
Cushions,
Feathers,
Mattressess,
Kapok,
Downs and
Ilanasilk

—for Profit

"RESTWEL"
TRADE MARK
Pillows and Mattresses For the "rest" of your life

New "RESTWEL" Process Absolutely Eliminates ALL Odors from Feathers—for all time!

Another exclusive accomplishment our new process positively eliminates all odors from Feathers, *forever* regardless of climatic or ANY other conditions. You can't afford to be without the "RESTWEL" line.

The Robinson-Roders Company, Inc.

Manufacturers of "RESTWEL" Bedding

FACTORIES: NEWARK, New Jersey CHICAGO, Illinois
LITTLE ROCK, Arkansas—KANSAS CITY, Missouri

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Rockford's good Furniture

THE PULSE OF THE FURNITURE BUSINESS IN AMERICA CAN BE APPRECIATED THROUGH THE ACTIVITY OF THE FURNITURE MANUFACTURING INDUSTRY IN ROCKFORD.

AT ALL TIMES WHEN THERE IS A NORMAL DEMAND FOR STYLISH HOME FURNISHINGS, BUSINESS IS GOOD WITH ROCKFORD MANUFACTURERS.

DURING THE PRESENT PERIOD THERE IS NO QUESTION CONCERNING THE STABILITY OF BUSINESS IN AMERICA BECAUSE OF THE STEADY OUTPUT OF GOOD FURNITURE FROM ROCKFORD FURNITURE FACTORIES.

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ROCKFORD'S FAMOUS



ILLINOIS CABINET CO.
ROCKFORD, ILLINOIS

Represented by
BRUNNER BROS., NEW YORK CITY
LEO ADLER, CHICAGO

Furniture for the Average
American Home

Make a particular note of where we exhibit June 15th to July 15th

Grand Rapids, Mich.
MANUFACTURERS
BUILDING
110 N. Ionia Ave.
Salesroom, 5th Floor

Salesmen
W. P. KEENEY
J. J. LEVY
JOHN KUHN
C. E. BLOMBERG
W. M. ENGEL
F. W. FRENCH
GEO. T. GOSLING
L. O. COONAN



UNION FURNITURE CO.
ROCKFORD ILLINOIS

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GOOD FURNITURE

Midsummer Market
Exhibit
in Rockford only

Showroom at Rockford always open.



No. 209½

EXCEL MANUFACTURING COMPANY
ROCKFORD, ILLINOIS

Henry Lowenthal & Son, 610 W. 150th St., N. Y. C., Metropolitan Representative.

SKANDIA FURNITURE CO. ROCKFORD ILL.

The length of the Skandia line is often a surprise to buyers just getting acquainted with our product. Included in our line are Period Dining Suites; a splendid assortment of Desks, Secretaries, and Library Bookcases; also the famous VIKING sectional bookcase.

We shall be glad to send a copy of our new Viking Bookcase Catalog to any furniture dealer.



SKANDIA FURNITURE CO.
ROCKFORD, ILLINOIS

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ROCKFORD'S FAMOUS



We make furniture for the discriminating purchaser at a price that is more than satisfactory to our dealers. Write for our price on the above suite complete.

METROPOLITAN DISTRICT REPRESENTATIVE
MR. SAUL H. PEARL

ROCKFORD PALACE FURNITURE CO.
ROCKFORD, ILL.

We produce

unusually effective

LETTER HEAD STATIONERY

for the

FURNITURE MERCHANT

Write
Service Department

GOOD FURNITURE MAGAZINE
Grand Rapids, Michigan

Exhibit at Grand Rapids during the Mid-summer Market, 5th floor, Klingman Bldg.
Mr. E. H. Dalberg in charge as usual.
Mr. F. J. Murphy also in attendance.

Metropolitan Representatives:
Hettech and Ward, c/o Bedford Chair Co., Brooklyn, N. Y.
Western Representative:
F. J. Murphy

We invite all visiting buyers to see our Exhibit



NEW SUITES FOR THE DINING ROOM
IN RENAISSANCE, GEORGIAN AND CHIPPENDALE STYLES

ROCKFORD DESK COMPANY

ROCKFORD, ILLINOIS

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GOOD FURNITURE

Midsummer Exhibit in Grand Rapids

SIXTH FLOOR
MANUFACTURERS BUILDING

Visiting dealers should see the Mechanics line during the market



MECHANICS FURNITURE COMPANY

ROCKFORD ILLINOIS

Furniture of extreme elegance and fine workmanship.



We extend a cordial invitation to all buyers to visit our showrooms on the 7th Floor of the Manufacturers Building, during the Grand Rapids Midsummer Exhibition, June 15th to July 15th.

ROCKFORD CHAIR & FURNITURE COMPANY

ROCKFORD ILLINOIS

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See Rockford First

FOR STYLE and QUALITY AT LOW COST ROCKFORD CHALLENGES THE WORLD

IT WILL PAY YOU TO COME TO ROCKFORD DURING THE MIDSUMMER MARKET

MANY of the most successful manufacturers in Rockford will make no exhibits other than their usual factory display. These displays should receive the attention of every progressive dealer in the country. In the long line of Tables, Chairs, Dining Room furniture, Bed Room furniture, Upholstered furniture, Davenport Beds, Cedar Chests, Novelties, Floor and Table Lamps on exhibit in Rockford will be found patterns to meet every requirement.

The following manufacturers invite you to a splendid exhibit of modern furniture:

ROCKFORD FURNITURE CO.
WEST END FURNITURE CO.
WINNEBAGO MANUFACTURING CO.
EXCEL MANUFACTURING CO.
OLD COLONY CHAIR CO.
ROCKFORD CEDAR FURNITURE CO.
ROCKFORD PEERLESS FURNITURE CO.

ROCKFORD, - ILLINOIS

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Quality Bedding

GRAND RAPIDS BEDDING CO. Grand Rapids Mich.

Permanent Exhibit:
8th Floor, Furniture Temple

Write for our latest catalog

GRAND RAPIDS BEDDING CO.

Grand Rapids, Mich.

GRAND RAPIDS BEDDING CO. Grand Rapids Mich.

Mr. Manufacturer: What % of Production Cost does your finishing department show?

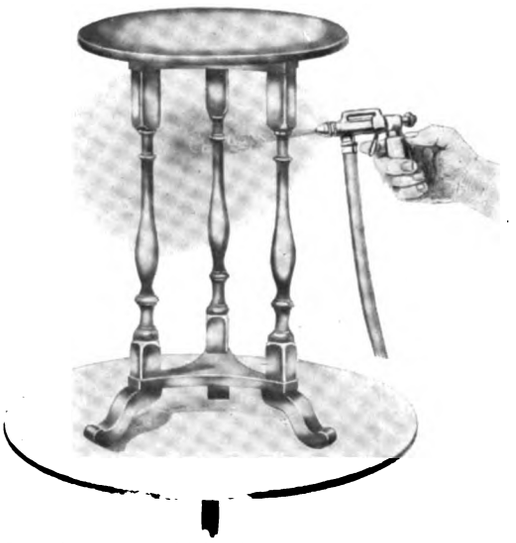
Will you consider a saving in finishing cost, together with an improvement in the quality of your product?

Are you open to conviction regarding the superior results being obtained by leading manufacturers who are using a

NON-VARNISH FINISH?

PRESQUELE METHODS and Materials have won leadership at home and abroad and are available to all furniture manufacturers. For years the famous "Stickley Fumed Finish" was imitated but never equaled. Now the rich "ANTIK" Spraying Stain challenges the best results of the Renaissance Master.

Arrangements can be made for one of our experts to demonstrate The Presquele Method in your plant.



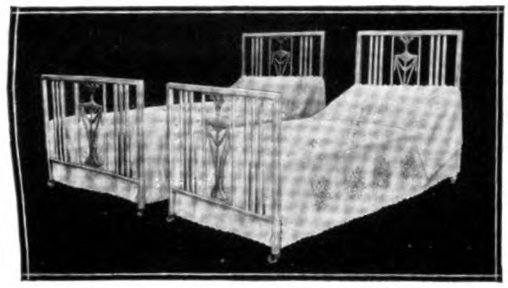
Spraying natural highlight effects without the sandpaper operation.
Drys quick, permitting prompt shipment.

PRESQUELE FINISHING COMPANY

Albert Stickley, Manager

Grand Rapids, Michigan

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WHEN you have occasion to recommend metal beds to your customers, you want to be certain they are the best.

Rogers' Metal Beds are in use in many of the most prominent hotels in America —where sturdy constuction, permanent and artistic finish and beauty of design are essential.

In many distinctive period designs

CHARLES P. ROGERS & CO., INC.

Manufacturers of Upholstered Furniture, Metal Beds and Bedding Since 1855

16 East 33rd Street, New York

WANTS

(CONTINUED)

WANT TO HEAR from owner having a furniture or other business for sale. Give particulars and price. John J. Black, 235th Street, Chippewa Falls, Wis.

FURNITURE DESIGNING, interior decorating, detailing, water color, ink sketching. Grand Rapids, New York, European experience. James J. Hardie, 18 Vernon Place, Sherwood Park, Yonkers, N. Y.

SALESMAN WANTED—Experienced, salaried man to carry high-grade line of Bed Room and Dining Room furniture for Southern territory. Give reference and experience. Address, Desk 55, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

WE WOULD LIKE TO HEAR from responsible men and women capable of placing fine Oriental rugs and antique and modern tapestries. Excellent stock to draw from, liberal terms; correspondence invited. H. Michaelyan, Inc., 2 West 47th St., New York.

DESIGNERS—Manufacturers in the market for new designs for cretonnes and upholstery goods will find our organization of designers, the most capable that money can procure, at their disposal. We are continually showing new novelties in both foreign and domestic designs and are in position to deliver work on short notice. G. M. Fauser, 373 Fourth Ave., New York, London and Paris.

INTERIOR DECORATOR and capable executive, conversant with all details of the business, competent to assemble, figure and sell the complete decorations and furnishings of modern residences and public buildings, floor coverings, furniture, draperies, wall decorations of all kinds, desires to make a change. At present employed. Address, Desk 45, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.



WILLIAM TONKS

VICE-PRES., THE UNION TRUST CO., CLEVELAND, O.
PRESIDENT, THE ROBERT MORRIS ASSOCIATES

Relative to complete certified audits, the message of The Robert Morris Associates is to the—

BUSINESS MAN: That honesty welcomes investigation, while reticence creates suspicion and precludes the helpfulness of experience.

BANKER: That you shirk your first responsibility, which is to your depositors and stockholders, when you loan their money without full investigation. You even do the borrower an injustice unless you have sufficient knowledge of his business to prevent or mitigate failure.

CERTIFIED ACCOUNTANT: That you have not earned your fee from the business man unless you have made it possible for him to save or make more money. That you have not earned the confidence of the banker unless your figures, comments and certification present a true and complete picture.

William Tonks

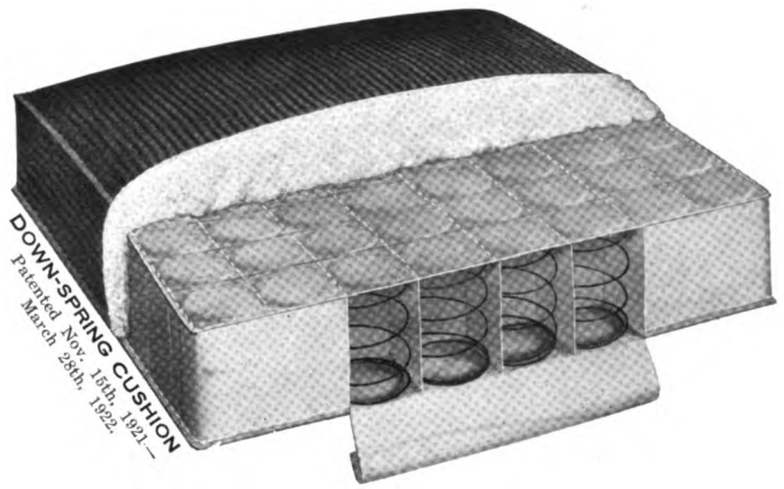
Published in the interest of better Business

BY ERNST & ERNST

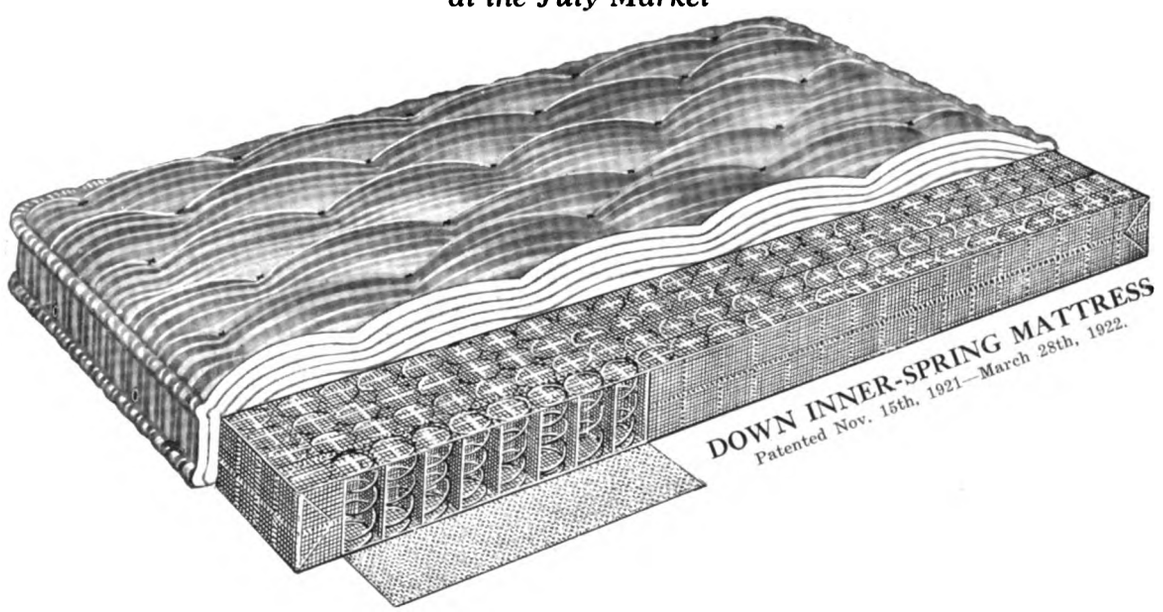
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Down Inner-Spring
CONSTRUCTION

MEANS PERMANENT COMFORT IN UPHOLSTERED FURNITURE AND MATTRESSES



Request it of your manufacturer at the July Market

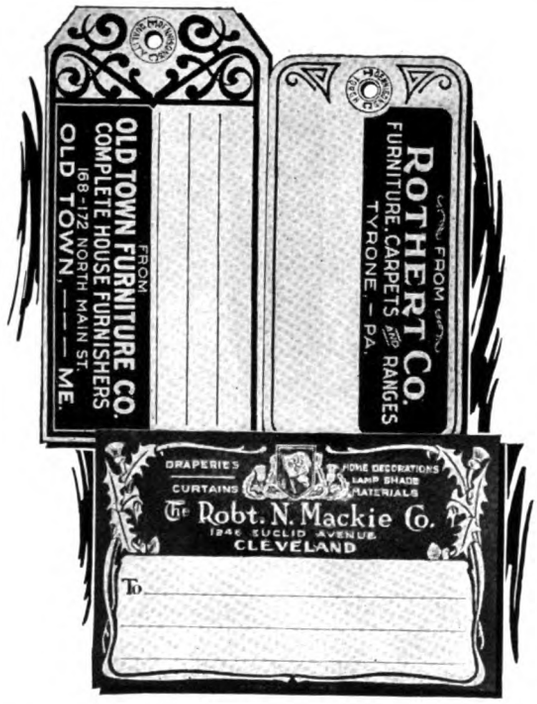


INQUIRIES ARE INVITED FROM MANUFACTURERS of Upholstered Furniture and Mattresses

NACHMAN SPRINGFILLED CO.
2241-53 S. HALSTED STREET
CHICAGO, ILL.

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Dennison's



Good Tags Are Shipment Insurance

That means the merchandise gets there. The stock selected and care in manufacture guarantee tags that stand up. That is the first assurance you buy when you buy Dennison quality shipping tags and labels.

Then remember that Dennison tags are designed by experts; that one will gladly be suggested for you, free of charge. Remember that they are printed *better*, because extra pains are necessary to insure the standard Dennison quality.

Every delivery offers a chance to advertise your business — the service which you give and which *is* reflected in just such things as deliveries. Count on a distinctive tag and label to *advertise* you.

Let us suggest for you without charge. Fill out the coupon and receive samples from which you can judge for yourself this Dennison quality.

Your *special* tag is our *regular* service

Dennison Manufacturing Co.

THE TAG MAKERS

DEPT. G. F. 5., FRAMINGHAM, MASS.

Please send me samples and prices of Dennison Shipping Tags and Labels for Furniture Merchants.

Name.....

Address.....

Downy Rest Bed Springs
They Rest You All Over

The Last Word in Bed Spring Construction

Take a DOWNY REST Bed Spring, place it side by side, with any other bed spring, and nine out of every ten people will favor the DOWNY REST—That's one big point.

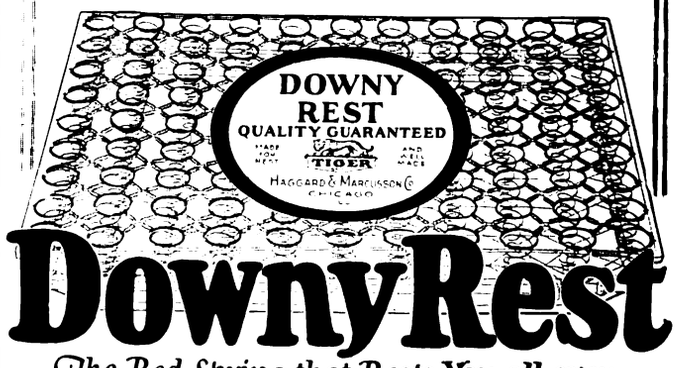
Ask a user of a DOWNY REST, five, ten or twenty-five years later, if the DOWNY REST Bed Spring is satisfactory and the answer will be invariably the same—"It is a mighty fine spring"—That's another point.

And if you ask a DOWNY REST dealer how these springs sell, if the price is right and the house square, he will tell you promptly that the DOWNY REST is the right spring proposition—That's the point that we're most proud of.

Write for literature and proposition for dealers.

Haggard & Marcusson Co.
Since 1887

1109 W. 37th St., Chicago, Ill.



DownyRest
The Bed Spring that Rests You all over

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All Roads Lead to Grand Rapids

VISUALIZING THE MARKET

MERCHANDISING IDEAS

NEW PREVAILING PRICES

Grand Rapids the FURNITURE CAPITAL of AMERICA

LATEST PATTERNS

GREATEST VALUES

CONTACT WITH THE TRADE

LATEST STYLES

GREATEST VARIETY SHOWN ANY WHERE

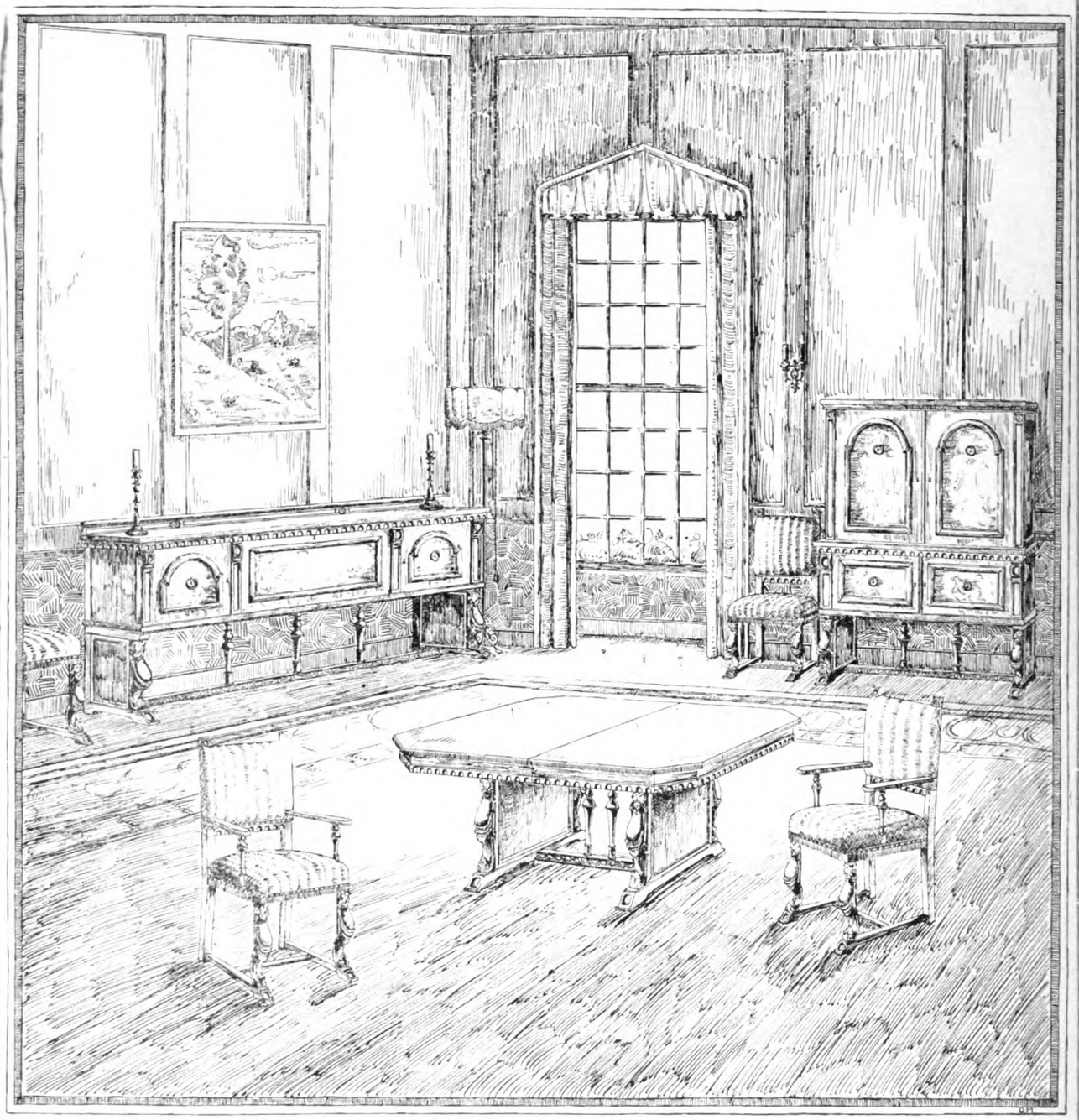
MID SUMMER MARKET SEASON

JUNE 15 to JULY 15

GRAND RAPIDS MARKET ASSOCIATION

PROMOTING THE GRAND RAPIDS FURNITURE MARKET

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Distinctive Dining Room Furniture

BEAUTY AND ORIGINALITY OF DESIGN
combined with
DURABILITY OF CONSTRUCTION

ON DISPLAY ALL THE YEAR 'ROUND

Mohlhenrich Furniture Co.

BALTIMORE
305 President St.

PHILADELPHIA
255 S. Second St.

NEW YORK
150 Lafayette St.

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The variety and completeness of the Randall Reed and Fibre Furniture necessitates three separate displays at the Midsummer Market



Suite 2081

Traverse City Factory—exhibiting 4th Floor, Klingman Bldg., Grand Rapids, showing many new fibre suites of original designs, in practical and pleasing color combinations.

Chicago Factory—Exhibiting at factory showroom, 729 S. Wabash Ave. The first complete display of our comprehensive line of reed furniture and novelties.

St. Louis Factory—Our entire space at the 1319 Bldg. will be devoted exclusively to the fibre furniture made in the St. Louis plant.

RANDALL REFRIGERATORS shown at all three exhibits



Suite 1806

A. L. RANDALL COMPANY

180 N. Wabash Ave.
Chicago

FACTORIES: CHICAGO ST. LOUIS TRAVERSE CITY

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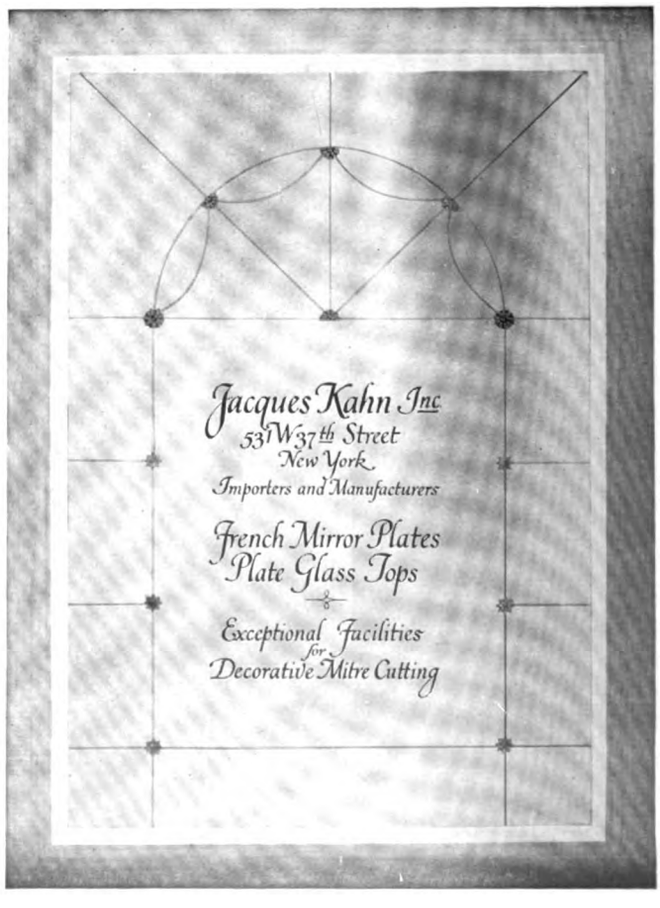
Manufacturers of

TORCHÈRES
LIGHTING FIXTURES
MIRRORS, ETC.

F. J. Newcomb Mfg'g Co.

42 West 13th Street
New York City





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A Retailer

Who has been getting remarkable results from Home Magazine was recently visited by one of our editorial staff to find out why his store was so successful with our publication. Our idea was that we might learn something which we could pass along to retailers in other cities who would welcome suggestions for business improvement.

And what do you suppose our representative found this enterprising storekeeper doing? Sending Home Magazine to a 100% efficient mailing list promptly on the first of each month? Keeping in touch by personal letters and by telephone, with his best customers? Calling their attention to new, seasonable goods just received from the manufacturers? Yes, certainly. But he did not stop there. He did more.

This is what he did, in addition. He carefully analyzed each issue of Home Magazine. Compiled a monthly lesson therefrom, for his salesmen and offered them money rewards for learning the month's lesson perfectly.

Quite an idea, you will admit, but it takes an exceptional man to carry out such an educational salesmanship course in his store. True, he is an exceptional man, so exceptional that he readily confessed to our representative that he felt a specialist could do the job much better and asked why we could not do the job for him.

Well, we are now doing the job for him every month, and for ever so many other retailers and their salesmen. If you are interested in knowing just how we do this particular piece of store cooperation, just ask us to send you a free copy of "Rewards."

Home Magazine is already helping Several Thousand Salesmen in Retail Stores and Several Hundred Thousand Women in the home.

That means increased Sales and Good-will for the Stores that employ these better informed salesmen and that reach these intelligent women, with the message of Home Magazine.

Is your store one of these Better Homes—Better Business Stores? If not, why delay longer getting in line?

Home Magazine is produced by the Editorial Staff of Good Furniture Magazine

THE DEAN-HICKS COMPANY

Grand Rapids, Michigan

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MAKE A SALESMAN OF YOUR WINDOW

There is no article which possesses more genuine human interest—which appeals more directly to the weary passer-by—than a soft, luxurious, sleep-inviting mattress.

The advertising material illustrated above, when used in connection with a few of our mattresses—will tell the story in a very attractive and pleasing manner. It will increase your mattress sales. Ask for it.

Midsummer Market Exhibits in The Klingman Building, Grand Rapids, Mich. and 1319 Building, Chicago, Ill.

THE STEARNS & FOSTER COMPANY
ESTABLISHED 1846
CINCINNATI
Branches: New York, Philadelphia, Pittsburgh, Cleveland, St. Louis, Chicago, Minneapolis, Des Moines

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The Morimura Line of

Complete Lamps and Silk Lamp-Shades

is exceptional on account of its exclusiveness, originality and popular price.

Orders are now being booked for

IMMEDIATE and FALL DELIVERY

On Display

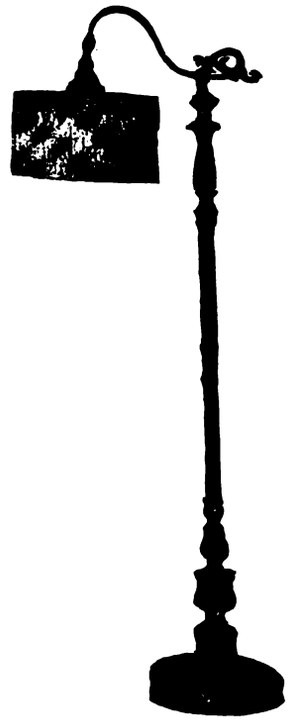
Many additional styles of our own manufacture.

Floor, Bridge, Chair, Table and Boudoir Lamps in Polychrome, Mahogany Finish, Bronze, Pottery and Porcelain.

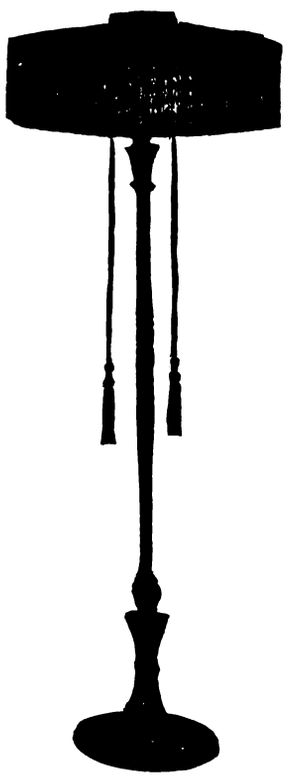
Shades of Silk, Brocade, Bamboo and Parchment



Lamp 897/112/48"
Shade 896/320/12"



Lamp 897/6/48"
Shade 896/316/12"



Lamp 897/11/54"
Shade 896/317/22"



Lamp 897/13/60"
Shade 896/311/24"



Lamp 897/105/54"
Shade 896/301/22"

MORIMURA BROTHERS, INC.

Importers of Complete Lamps — Manufacturers of Silk Lamp-Shades of Distinction

53-57 WEST 23rd STREET — NEW YORK CITY

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Manufacturers and Dealers and to Improve Trade Conditions in

The "Better Homes Movement" is growing nation-wide in the United States.

From the northwest, thru the middle west, to the New England states; from north to south, newspapers are linking up the movement with the leading civic organizations for a city-wide observation of home improvement and better living conditions.



REPRODUCTION OF COVER AND TWO PAGES FROM THE 56-PAGE SECTION WASHINGTON TIMES, SUNDAY, APRIL 30.

Pioneered by GOOD FURNITURE MAGAZINE, which has continuously sponsored the "Better Homes Movement," the idea is meeting with such favor that merchants dealing in home furnishings request the observance be repeated in their respective cities.

The beneficial effect of the "Better Homes Movement" is recognized by manufacturers of Furniture, Carpets, Wall Papers, Draperies and all allied home furnishing industries.

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Newspapers are in Partnership the Home Furnishing Industries

The wide public interest being given the movement, through the cooperation of GOOD FURNITURE MAGAZINE in furnishing advertising, editorial and pictorial material to newspapers, reveals that an era of better homes and better living conditions is in the making. All this means better business for the manufacturer and the dealer.

Home owners, previously showing no incentive toward improving their home conditions, have been awakened by the "Better Homes Movement."

Lasting good is being accomplished through the fostering of the "Better Homes Movement" by civic organizations working in conjunction with the newspapers in their cities. Trade is being revived by people being shown how to get real enjoyment out of their homes, all the family gaining that prestige which a modern furnished home helps bring.

Churches, too, sense the good resulting from the "Better Homes Movement" and pastors preach the gospel that practical Christianity begins in the home.

The coordinating of all these forces is emphasizing the *home furnishing industries* as the important factor in American community improvement by creating better home and living conditions. Heretofore the business was looked upon merely as trade barter. Today it forms a vital part of the nation's fabric which clothes its citizens with greater self-respect through pride in home ownership and proper home environment.

Among the newspapers recently assisted by GOOD FURNITURE MAGAZINE and furnished with pictorial and editorial matter with which to publish Better Homes special editions, are:

Cleveland Plain Dealer
Oakland Tribune
Los Angeles Express
San Francisco Bulletin
Buffalo Courier
Rochester Times-Union
The Syracuse Post-Standard
Youngstown Vindicator
Milwaukee Telegram
Indianapolis News
New Orleans Times-Picayune
Detroit News
Detroit Free Press
Columbus Dispatch
Davenport Daily Times
Evansville Courier
St. Louis Globe-Democrat
Des Moines Register
Denver Rocky Mountain News
Peoria Journal-Transcript
Springfield, Illinois, State Journal
Washington Times

Many others are planning to publish similar editions. Merchants desiring such editions be published in their cities can procure helpful information by writing to

GOOD FURNITURE MAGAZINE

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UNIVERSAL WILLOW & REEDWARE CO.

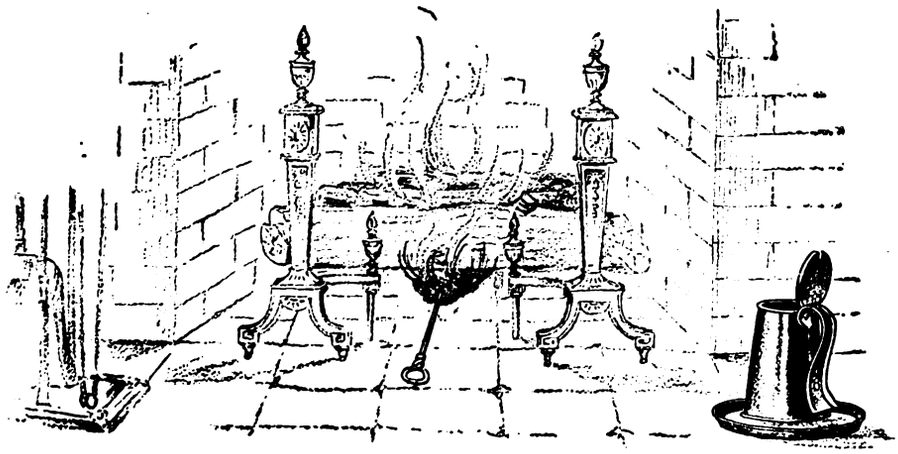


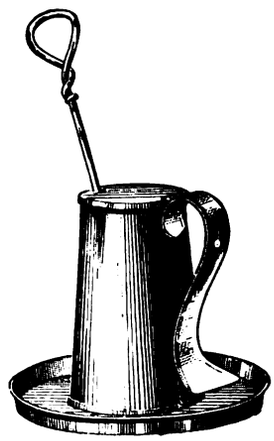
FACTORY AND SHOWROOM:
VERNON and NOTT AVENUES
LONG ISLAND CITY, N. Y.
Telephone—Hunters' Point, 5703—5704

We maintain a showroom at our factory where dealers can bring or send their customers to inspect our very complete line of natural, stained and decorated Willow and Reed Furniture.

WE ALSO MAINTAIN A PERMANENT EXHIBIT AT THE
NEW YORK
FURNITURE EXCHANGE
36th St. and 7th Ave., New York
(Twelfth Floor)

HOWES FIRE LIGHTER



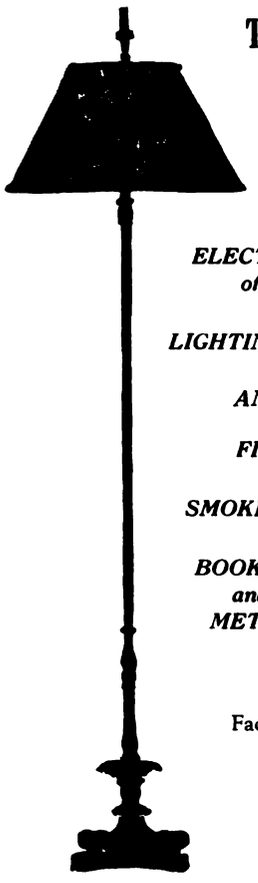


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LIGHTING FIXTURES

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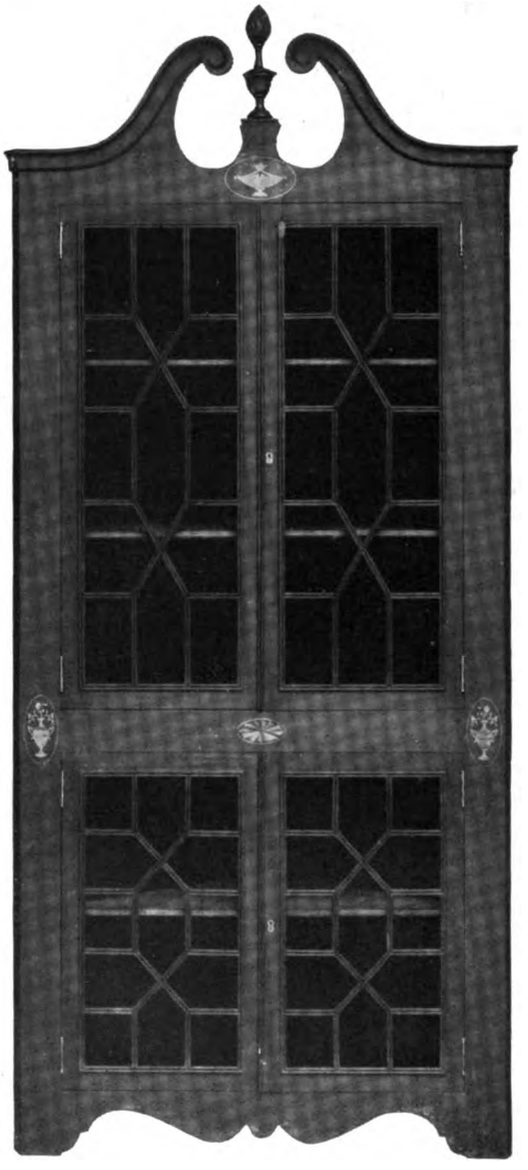
Webster Furniture Company Inc.

MANUFACTURERS OF
FINE FURNITURE
108 BROWN'S RACE
Rochester, N. Y.



HIGH-CLASS WINDSOR CHAIRS
A SPECIALTY

A Charak Specialty



Living up to New England's Splendid Tradition—

Emblematical of the Thirteen Original Colonies are the panels of thirteen glasses in this Genuine Mahogany Corner Cabinet.

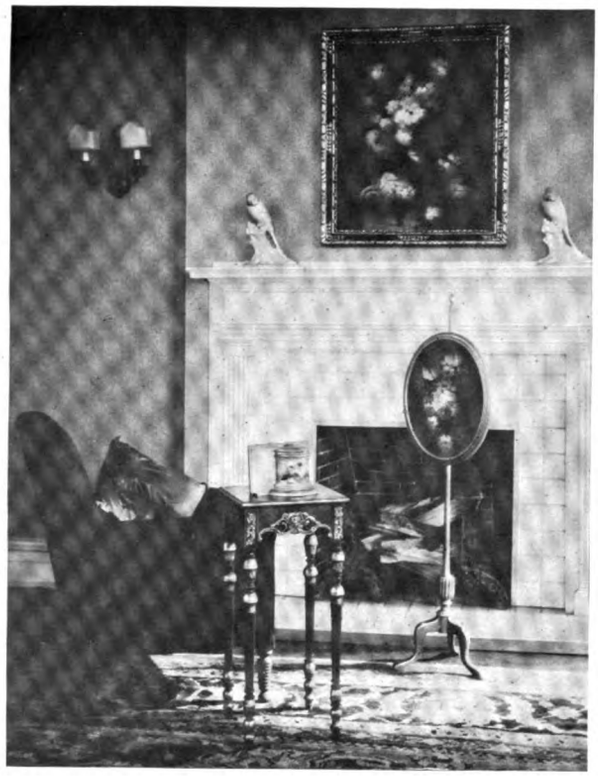
Reflecting faithfully the tendencies of the early 19th century both in design and spirit of craftsmanship, this piece is representative of the complete Charak Line of over one hundred pieces.

See our Exhibit at the Boston Furniture Show, Booths 126-7

Charak Furniture Co.

67 Wareham St. Boston, Mass.

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"Art In The Home"

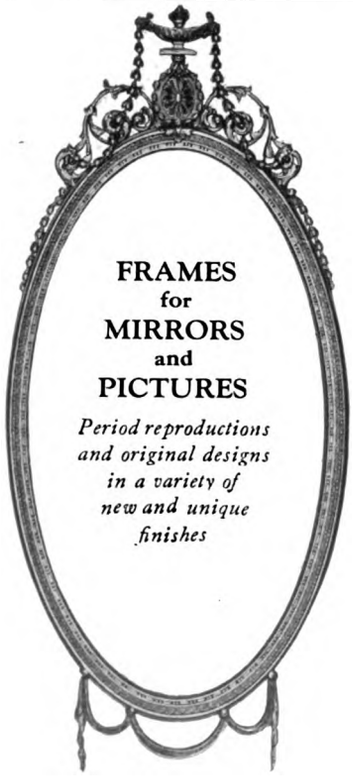
A Gillis Painting, Pole Screen, Table and Book Ends are almost indispensable articles in a fireplace grouping. Utility, art and beauty, being inseparably a feature of Gillis productions, these accessories are in greater demand as dealers become acquainted with our line.

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Grand Rapids Furniture Market
JUNE 15 to JULY 15
Keeler Bldg., Ground Floor

J. W. Gillis Co.
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THE DEAN-HICKS COMPANY
Publishers
Grand Rapids, Michigan

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Novelty Lamp
No. 514

Torchère
No. 605

Smoker's Stand
No. 91

Three Lucky Numbers

Among the unusual offerings that will be shown during the Market are the three here illustrated—done in Antique Gold and Polychrome. The Torchère column is in rich blue velvet—three stunning leaders for good stores.

HARTMANN-MALCOM COMPANY

Permanent Showroom:
847-859 N. Troy St., Chicago

Exhibiting, Grand Rapids Market
with Prufrock-Lytton
Fifth Floor, Manufacturers Bldg.
Grand Rapids

"THE BEST MADE LINE IN AMERICA"

There's Complete Confidence In This Line of Upholstered Furniture



The confidence of dealers who must stand back of the products they offer their communities—men who stake their business reputation on the permanent service of the merchandise that leaves their establishment.

Your responsibility to your customers is taken care of in this soundly built line.

JAMESTOWN UPHOLSTERY COMPANY Inc.

Jamestown *New York*

Exhibited—Seventh Floor, Furniture Manufacturers Bldg.

Jamestown Upholstery Company
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VALENTINE-SEAVER CO.

OUR POLICY of serving our dealers and the public with the highest quality product at fair prices is backed up by a merchandising plan which is always consistent and conservative.

A visit to our display will give us an opportunity to prove that we strictly maintain this policy under all circumstances.

Midsummer market exhibit in the KEELER BUILDING, GRAND RAPIDS, MICHIGAN

Exhibit opens June 15, 1922



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VALENTINE-SEAVER CO.

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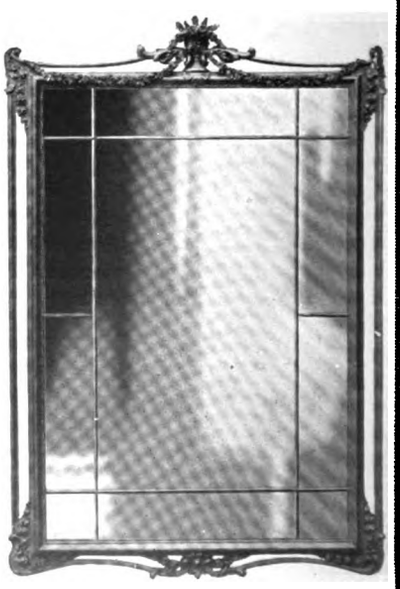
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DECORATIVE SPECIALTIES
at the

Keeler Building
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Grand Rapids
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June 15 to July 15, 1922

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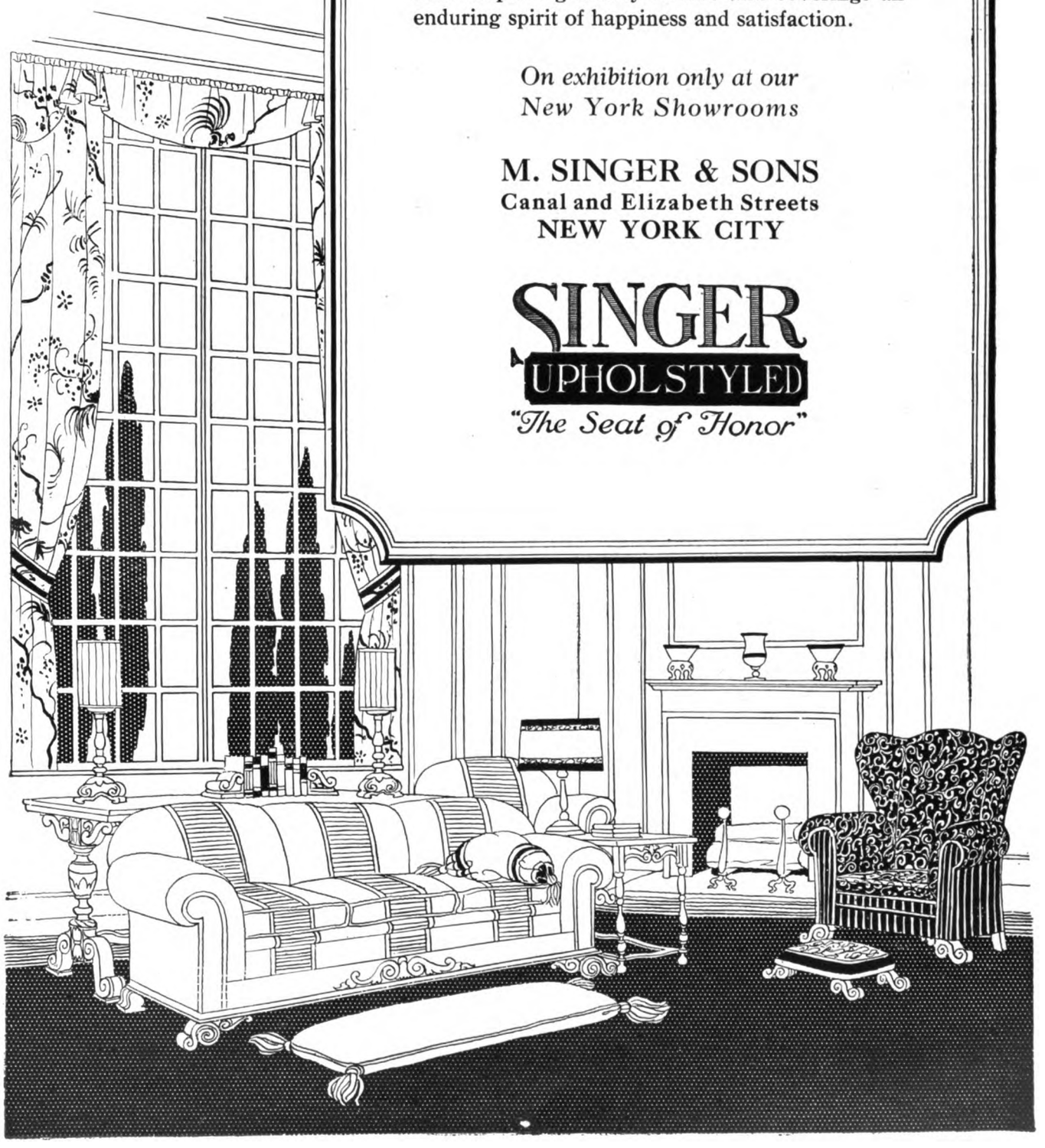
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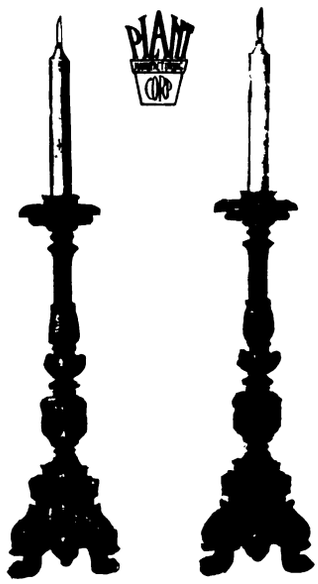
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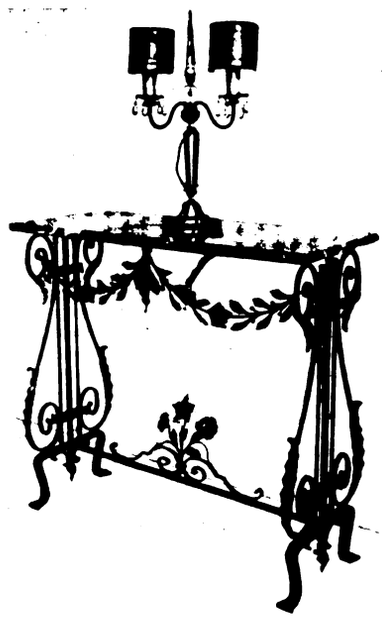
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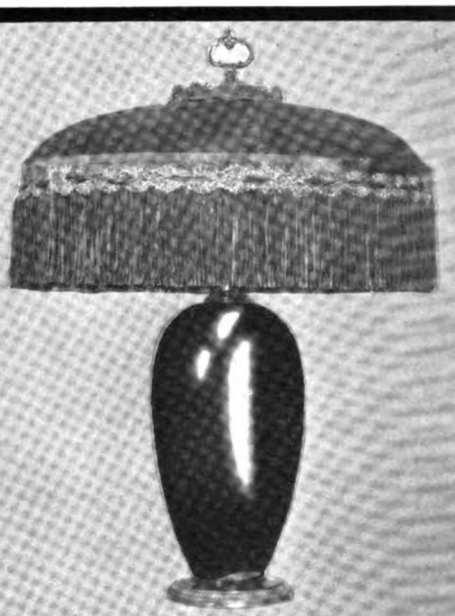
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The Charm of Reed Furniture

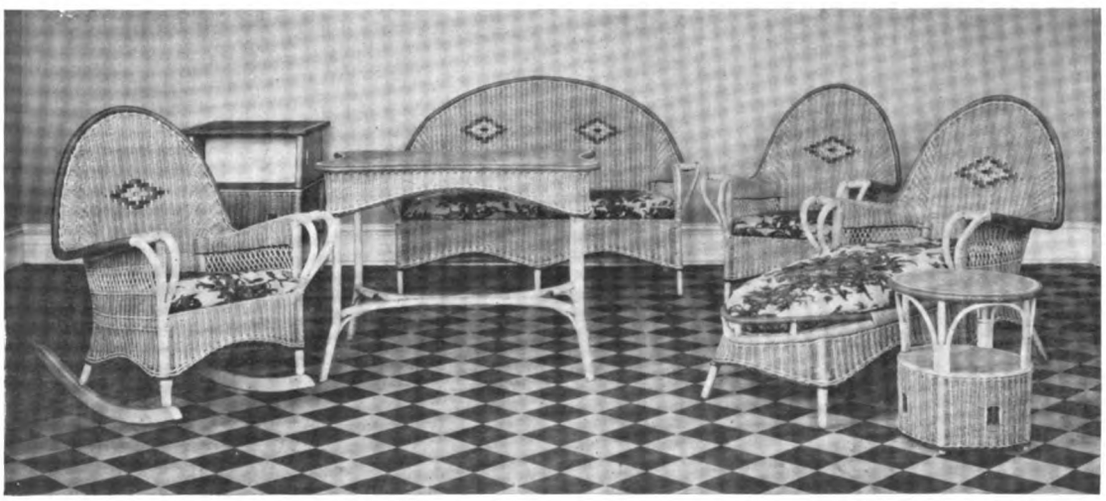
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There's an atmosphere of refinement and quiet elegance about Sons-Cunningham designs that is both impressive and distinctive which makes for good merchandising.

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Color work by artists who know.

Sons-Cunningham Reed & Rattan Company

Factory and Showroom—157 East 32nd Street
New York City

Grand Rapids Showroom—Top Floor, Manufacturers Building

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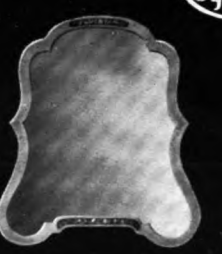
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Bear in mind the Annual Spring Exhibit at the factory May 1 to 15. At this time an advance showing of new models will be made previous to the regular exposition at Grand Rapids in June.

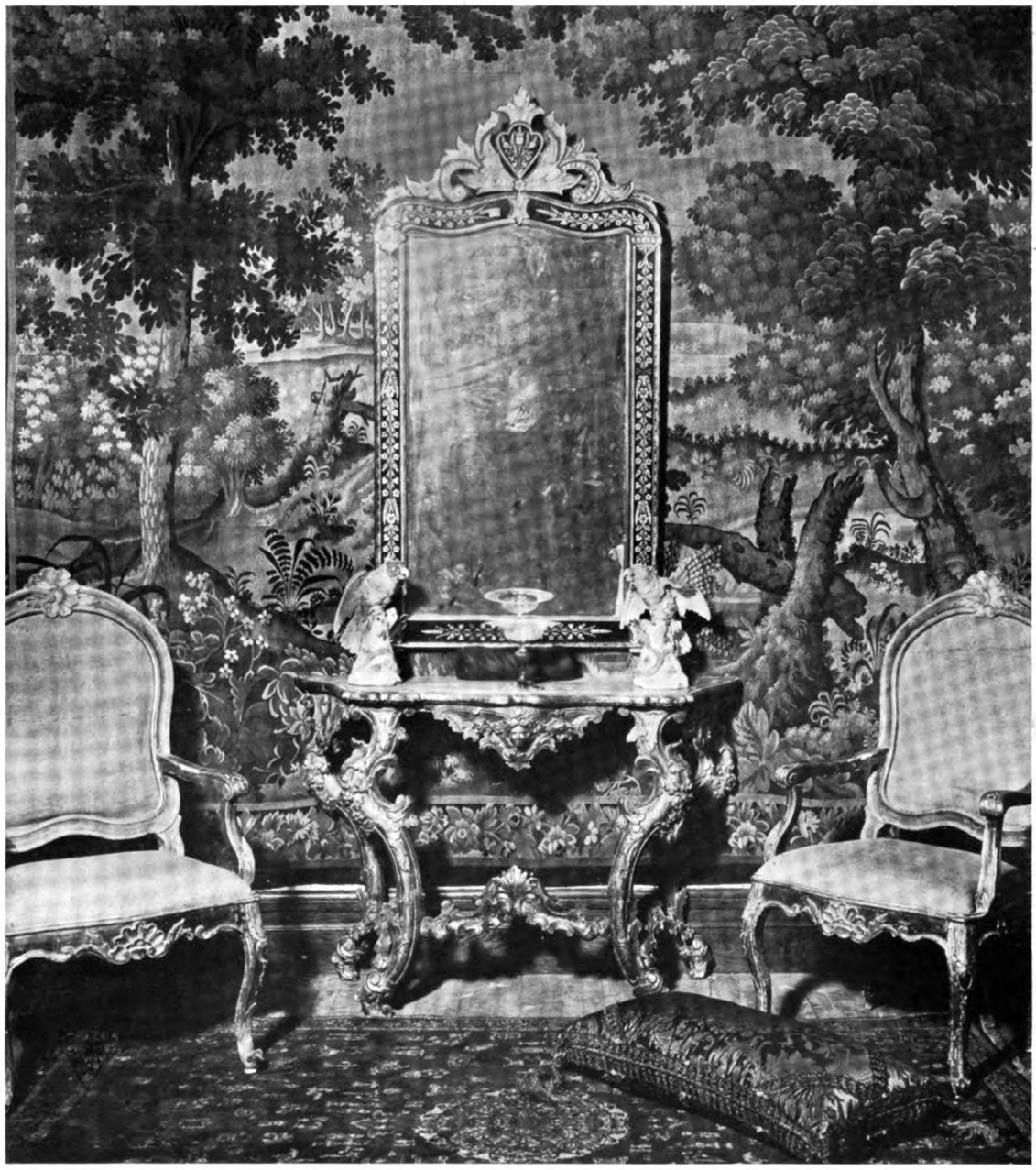
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Here will also be found a profusion of objects of art and an exceptional showing of decorative lamps.

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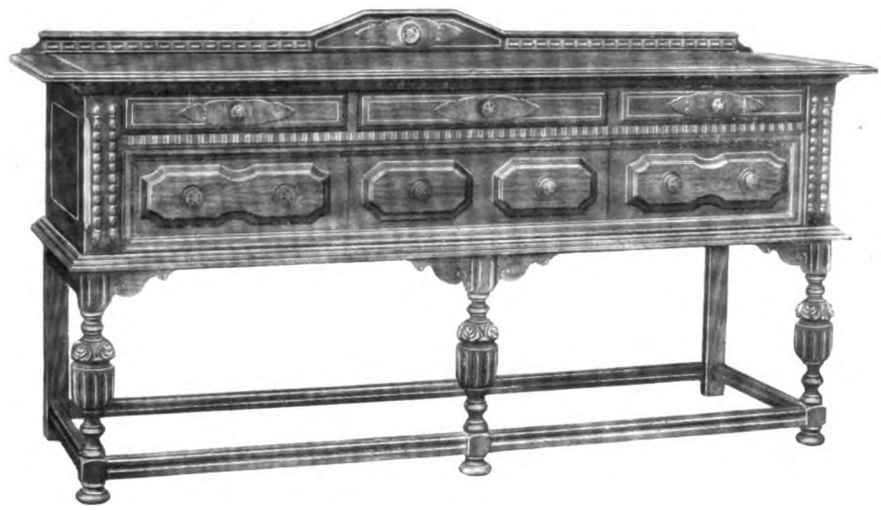
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during the Market
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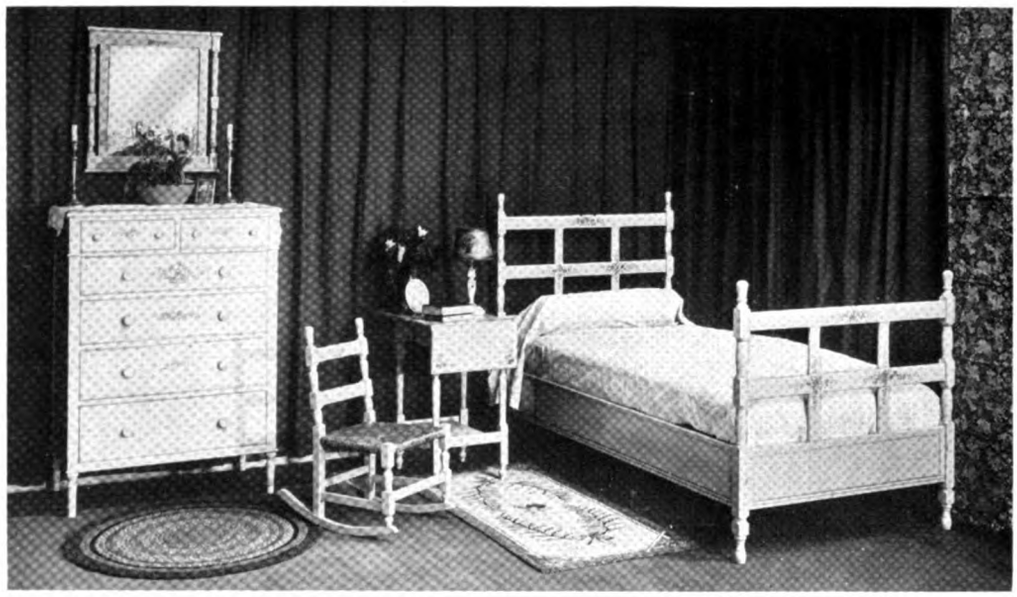


Illustrated: Venetian Commode

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Manufacturers
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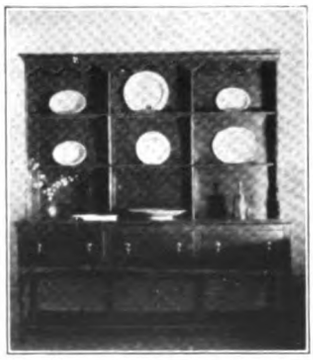
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Because the decorator and the client should see the furniture itself, we have opened salesrooms in Chicago and Los Angeles to make this possible in two large centers in addition to New York. To purchase *at the source* is most important, so that you may have singleness of responsibility regarding *all* the articles in a group.

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A complete showing of the new merchandise will be at this Season's Market in Grand Rapids, as well as at our permanent showrooms in New York.

Be sure to see this new development of the well known "SCHLESINGER LINE."

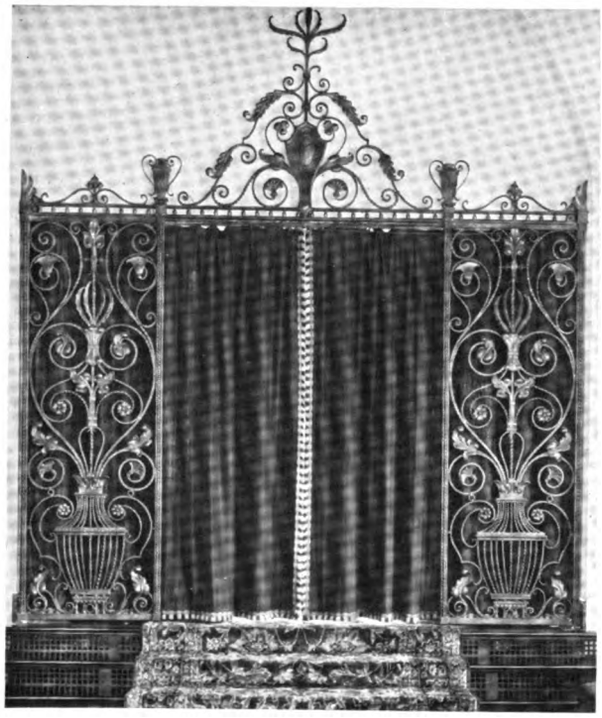
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1st Floor, North Half, Klingman Bldg.

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MANUFACTURERS OF FURNITURE AND LAMPS

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SILK SHADES

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offer their unusual facilities of co-operation with American sculptors in the planning and arrangement of decorative detail, for both interior and exterior ornament. This unique service will be rendered to interior decorators and landscape architects, recognizing their interests

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Manufacturers of

FINE FURNITURE—UPHOLSTERY—BEDDING

Besides complete suites in dining and bed room furniture, our line includes an unusual variety of occasional pieces—chairs, settees, day-beds, chaise-longues, consoles, etc.

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DECORATOR'S FURNITURE CO., Inc.

Manufacturers



Commode No. 2205, selected from our Clyde Fitch Bed Room Suite, the other pieces of which are reproductions of the celebrated models brought to this country from Italy by Clyde Fitch.

The charm of this 18th Century furniture is splendidly brought out in the deep parchment ground with antique glazing and harmonious decorations.

Our high-grade bed room and dining room furniture is finished with particular attention to requirements of interior decorators.

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ANTIQUES, — LIGHTING FIXTURES,
PANELLED ROOMS, TAPESTRIES



Queen Anne Walnut Wing Chair, covered with reproduction of Old English Crewel Work, finished with antique nails. The interesting frame is a faithful copy of a period piece.



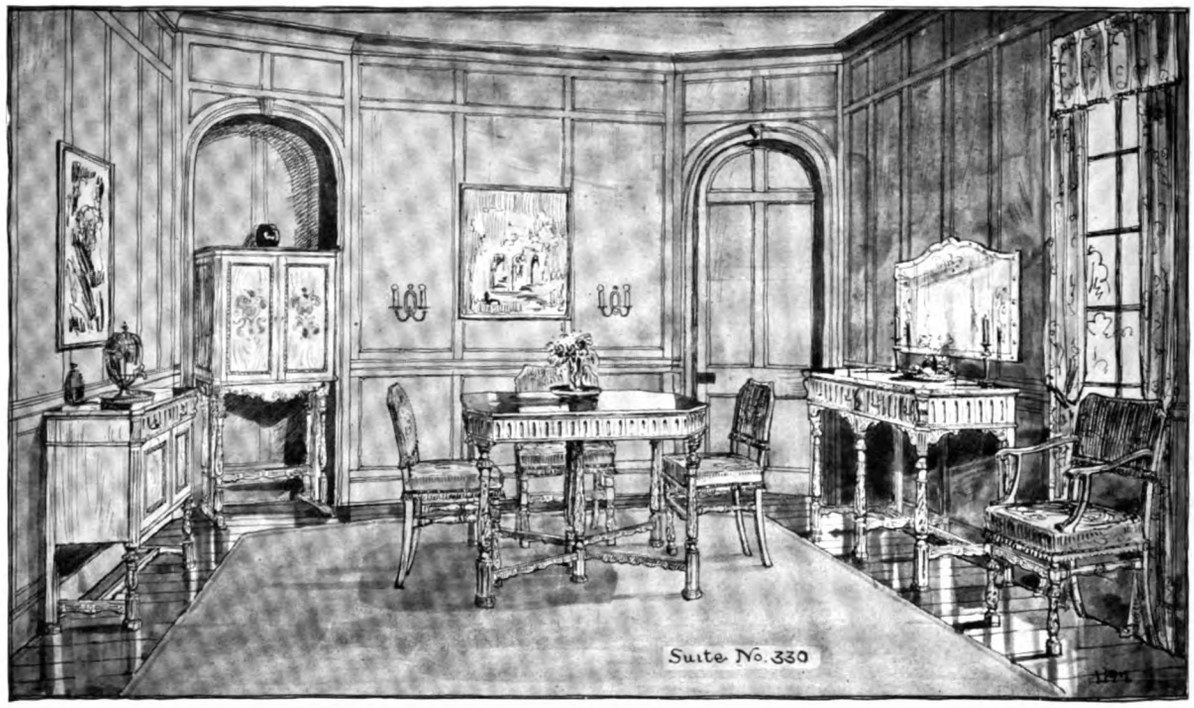
William and Mary Cabinet in Burl Walnut with seaweed marquetry inlay. Finished in a fine antique walnut patina.

OUR collection has just been enriched by several large importations of unusually interesting English and French furniture including some fine examples of 18th Century painted furniture, cabinets, commodes, needlepoint chairs and some exceedingly attractive crystal side-lights and candelabra.

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SLACK, RASSNICK & CO.

DESIGNERS & MAKERS SR OF FINE FURNITURE

Factory and Showrooms

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New York



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Designers and Makers

WORKSHOPS:
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Palmer & Embury
M'F'G.CO.
119 WEST FORTIETH STREET NEW YORK

FURNITURE
EXCLUSIVE FABRICS ANTIQUE TAPESTRY PANELS
MOROCCOS

HENRY FULDNER & SONS, Inc.
ESTABLISHED 1874

Manufacturers of
Decorative Furniture

We are showing an exclusive line of Dining Room and Bed Room Furniture.

High Class Special Order Work



FACTORY AND SHOWROOMS:
404 East 14th St. 405 East 13th St.
NEW YORK
N. Y.

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PLATE 360

A BEAUTIFUL EXAMPLE OF THE EVER INTERESTING COLONIAL STYLE

Suite No. 928, made by
THE WIDDICOMB FURNITURE CO.
Grand Rapids, Mich.

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A CHARMING COLONIAL TYPE GUEST ROOM

IT IS often presumed that cheerfulness in a bed room must be accomplished by means of vivacious color, but here we have the utmost cheer produced without resorting to a brilliant color scheme.

The Colonial type bed room suite is mainly responsible for the charm and attractiveness of this interior, but how to describe this peculiar charm is a most difficult problem. Many interesting details can be pointed out, such as the curves on the head of the bed and on the chiffonier, the delightfully turned posts and legs of the desk, the size of the pieces and the fact that the suite is made of mahogany. But those are merely characteristics of the Colonial period style, and who in America is not familiar with them? Just so, also, with the oval rugs and charming window draperies —especially the glazed chintz over-drapes—they are inseparable from the Colonial atmosphere.

And yet, in all the furnishings in this room, there can be seen a modern touch which immediately dispels any supposition that the furnishings are antiques. Indeed, it is the modern manufacturer's ability to reproduce the basic charms of old-time furnishings and add a modern touch of beauty, which makes the modern article so preferable to the antique.

This suite, especially, is a splendid example of good design, expert construction and choice workmanship in bed room furniture.

PLATE 360

SPECIFICATIONS OF FURNITURE

1. CHIFFONIER—L. 38"; D, 24"; H. 56".
2. DESK—L, 38"; D, 23".
3. BENCH—
4. CHAIR—
5. DRESSER—L, 56"; D, 25"; P, 32 x 44.
6. ROCKER—
7. BED—Headposts, H, 5' 10"; Footposts, 4' 9"; W, 4' 8".
8. NIGHT STAND—Top, 18 x 19.
9. DRESSING TABLE—L. 43"; D, 23"; P, 18 x 26 and 10 x 22.

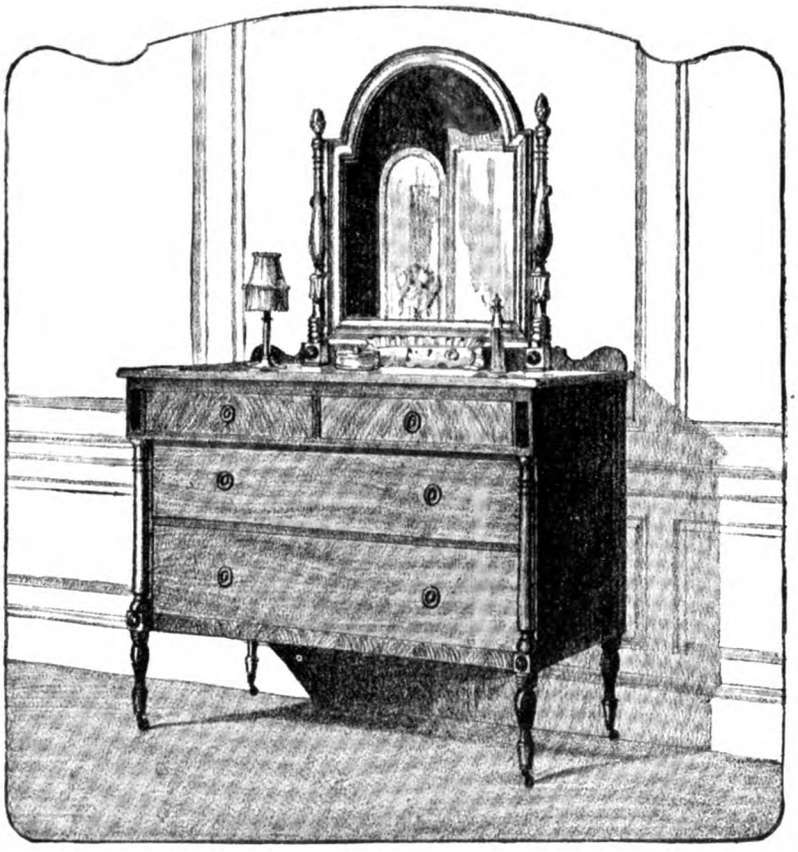


ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED BED ROOM

Suite No. 928, made by
THE WIDDICOMB FURNITURE CO.
Grand Rapids, Mich.

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BERKEY & GAY *Furniture*



"The 1776" is featured for May in our advertisements in the Ladies' Home Journal, Vogue, and the Saturday Evening Post









"The 1776"

Will Make Friends for Your Store

It is with the greatest of pride that we present this suite to the trade and to the public.

As worthily representative of one of the finest periods in American furniture design, we have dedicated it to the year of our Independence. We have attempted to express in it the spirit of that glorious era—to create a truly American suite reflecting the best work of our Country's cabinet-makers during the early years of the Republic.

Every detail of construction and finish reveal that fine craftsmanship for which Berkey & Gay have stood for more than sixty years. The lasting satisfaction that comes with owning such a suite will mean increasing respect and friendship for your store.

And the moderate price at which you can profitably offer "The 1776" will impress every customer who sees it with the remarkable value you are giving in furniture of character and distinction.



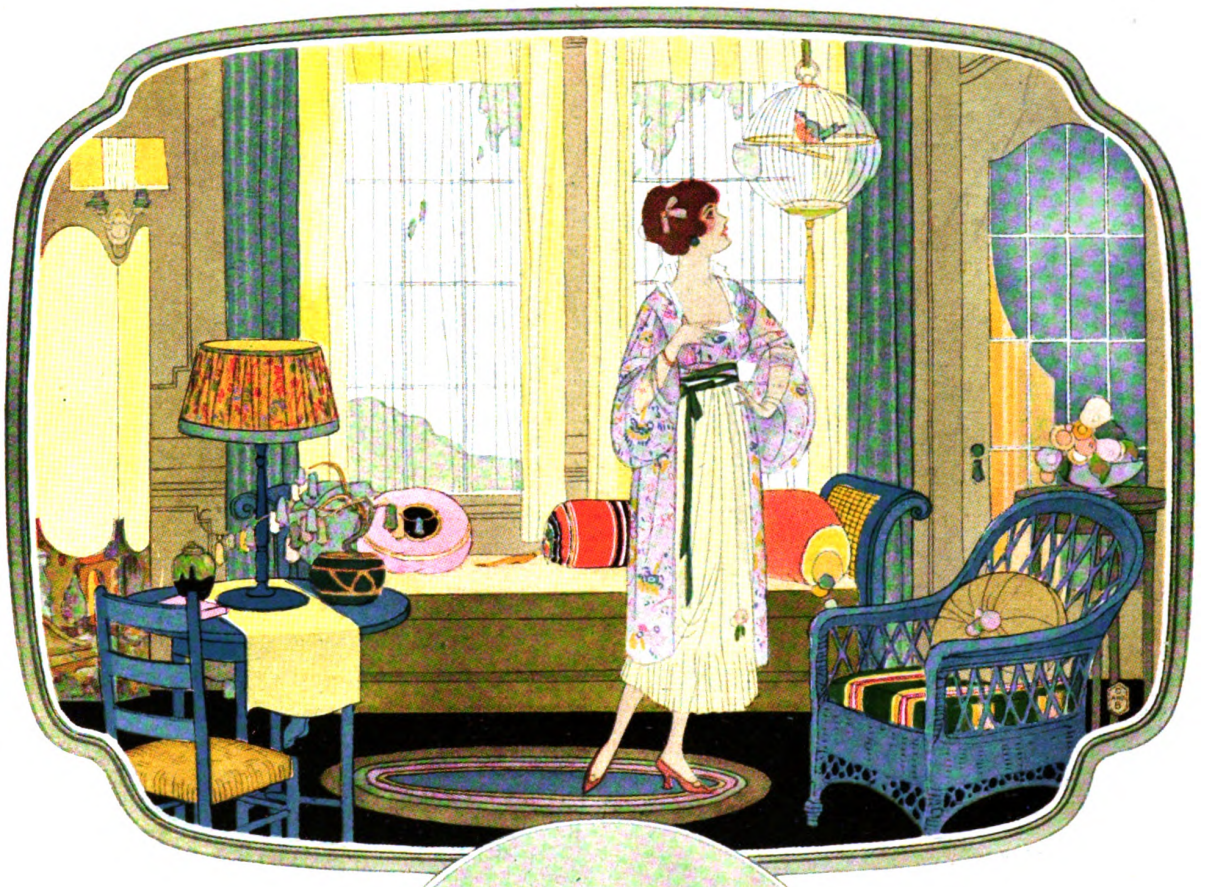
This shopmark is inset in every Berkey & Gay production. It is the customer's protection when buying and his pride ever after.

BERKEY & GAY FURNITURE COMPANY

456 Monroe Avenue, Grand Rapids, Michigan

New York Wholesale Showroom, 119 West 40th Street

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CHENEY SILKS

MAYTIME—time to redecorate winter-worn rooms, to add a fresh touch of beauty here and there about the house; to make the summer home ready for enjoyable occupancy.

And what could be more lovely than these colourful silks, for drapery, screens, table runners, lamp-shades, even négligees? A treasured Pillement design is shown in the dainty tea-gown, while a new "Sheik Stripe" is displayed by the chair and cushion.

All are Cheney Silks — Florentine, Shikii, Geisha, Sweetbriar, Mysore, Satin Princess and Corean. Obtainable in decorating and dress silk departments at prices surprisingly moderate.

CHENEY BROTHERS
New York

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1847 ROGERS BROS.

SILVERPLATE



Silverware Completes the Picture

INTERIOR DECORATORS appreciate the fact that 1847 Rogers Bros. Silverplate can complete the harmonious treatment of a room. This fine plate is the more appropriate because its patterns accord to a nicety with the various periods in furniture and architectural design.

Notice in the example above how the 1847 Rogers Bros. silverplate catches the spirit of the delicate sideboard. How the swing of the cabriole legs is repeated throughout the graceful design of the silver service. Reflections of the glinting silver in the mirror and in the polished surface of the mahogany lend a touch of color, a sense of depth, that is most desirable.

1847 Rogers Bros. Silverplate is the crowning touch to the well thought-out achievement of the decorator.

Illustrations of all patterns may be had by writing to
INTERNATIONAL SILVER CO., Meriden, Conn.

INTERNATIONAL SILVER CO.

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Architectural Library

JUN 10 1922

GOOD FURNITURE

Magazine of Furnishing & Decoration



June 1922

A BUSINESS PUBLICATION OF HIGH STANDARDS AND ENDURING WORTH

The DEAN-HICKS COMPANY, PUBLISHERS
NEW YORK GRAND RAPIDS, MICHIGAN CHICAGO

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THE ABOVE ILLUSTRATION shows the charm, dignity, interest and originality that can be embodied in a medium priced suite.

Every dealer will note the many distinctive features of this suite and realize the opportunities for increased business it presents.

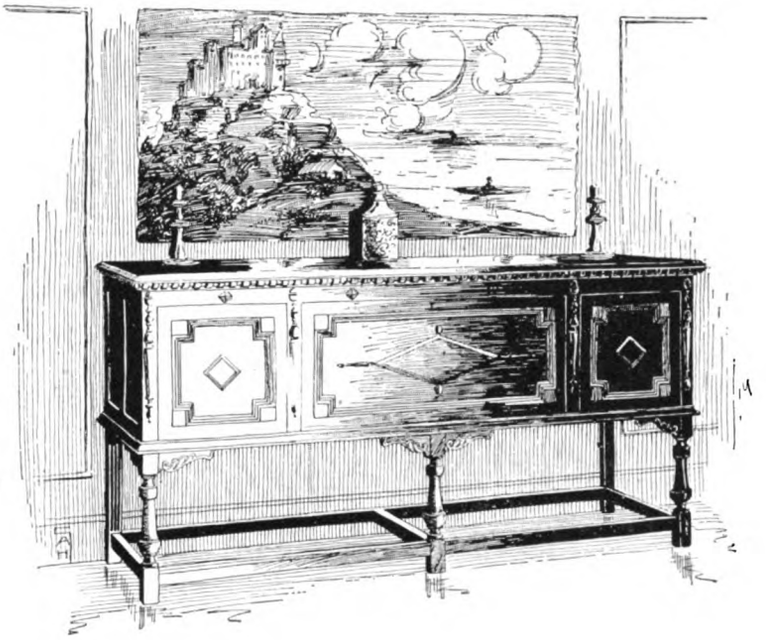
EXHIBIT AT THE FACTORY SHOWROOM
Three Blocks North of Pantlind Hotel

We cordially invite dealers to see our display

GRAND RAPIDS FURNITURE COMPANY

GRAND RAPIDS, MICHIGAN

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This Tudor suite is No. 613, in walnut. Noteworthy is the paneling, with overlays of burl that illuminate the faces of the cabinets.



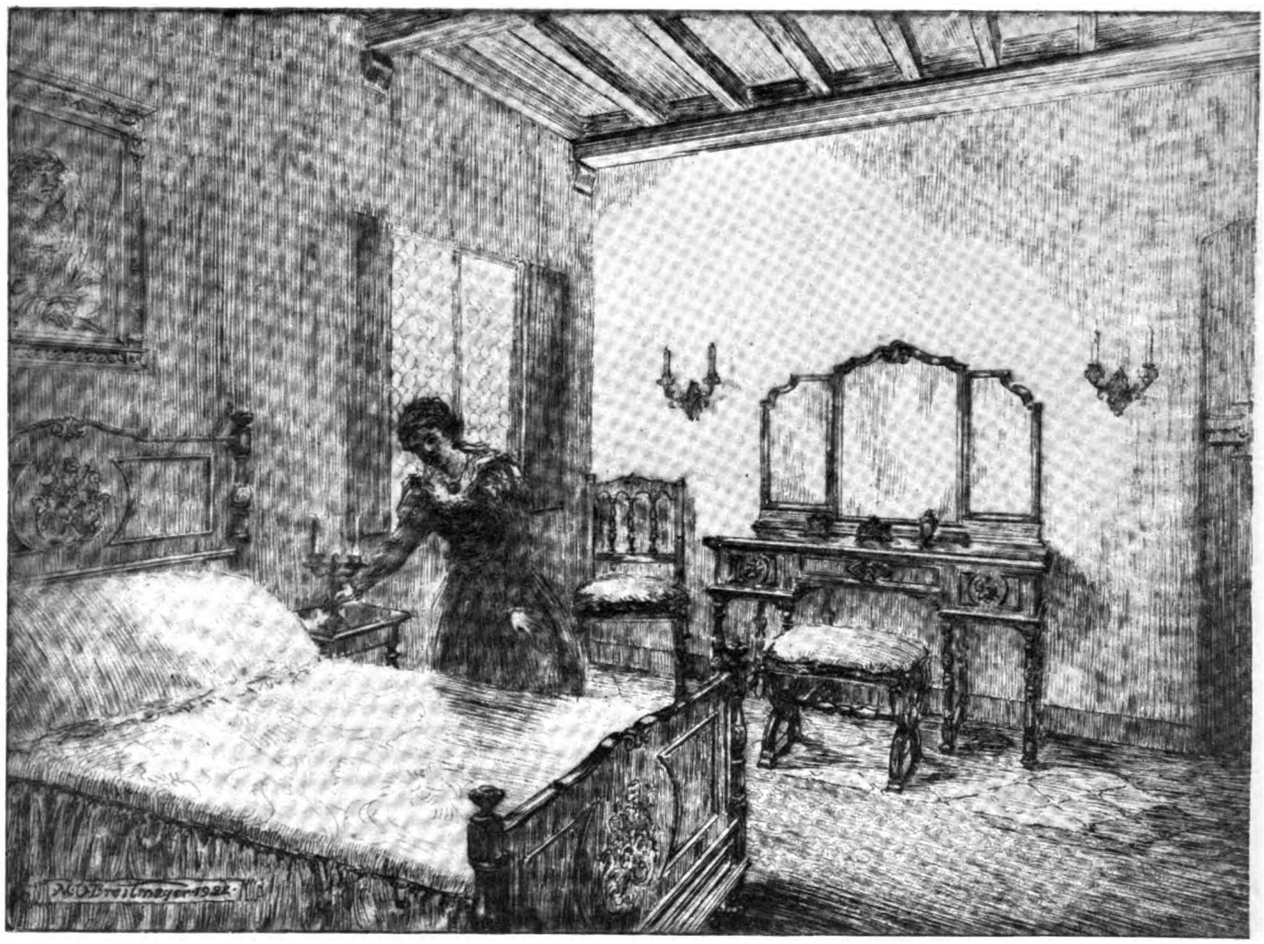
Ready at 8 a. m. June 15th

Always it has been a cardinal point with the Grand Rapids Chair Company to have its line ready on Opening Day of each market. June 15 will be no exception.

Those who make and those who deal in better furniture find it gratifying to note that the trend of public taste is setting in for worthier things in reaction to the feverish days of the past. Dealers who enjoy the Grand Rapids Chair exclusive franchise know that the somewhat old-fashioned principles of due regard for every detail of workmanship and a sincere interpretation of the styles in the light of modern needs, have always dominated our creations.

GRAND RAPIDS CHAIR COMPANY
GRAND RAPIDS, MICHIGAN
Makers of Dining Room, Living Room and Hall Furniture

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YOU are cordially invited to inspect the comprehensive line of Phoenix Bed Room and Dining Room furniture on display at our factory warerooms.

PHŒNIX FURNITURE COMPANY
MANUFACTURERS
GRAND RAPIDS, MICHIGAN.

Bed Room and Dining Room Furniture in Period Styles

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CENTVRY FVRNITVRE COMPANY
GRAND RAPIDS, MICH.

Exhibition as usual at the factory
Corner Prescott St. and Ionia Ave.
Commencing June 15th

Representatives:
Craig McClure A. T. Kingsbury W. A. Nicholson, Jr.



CENTVRY

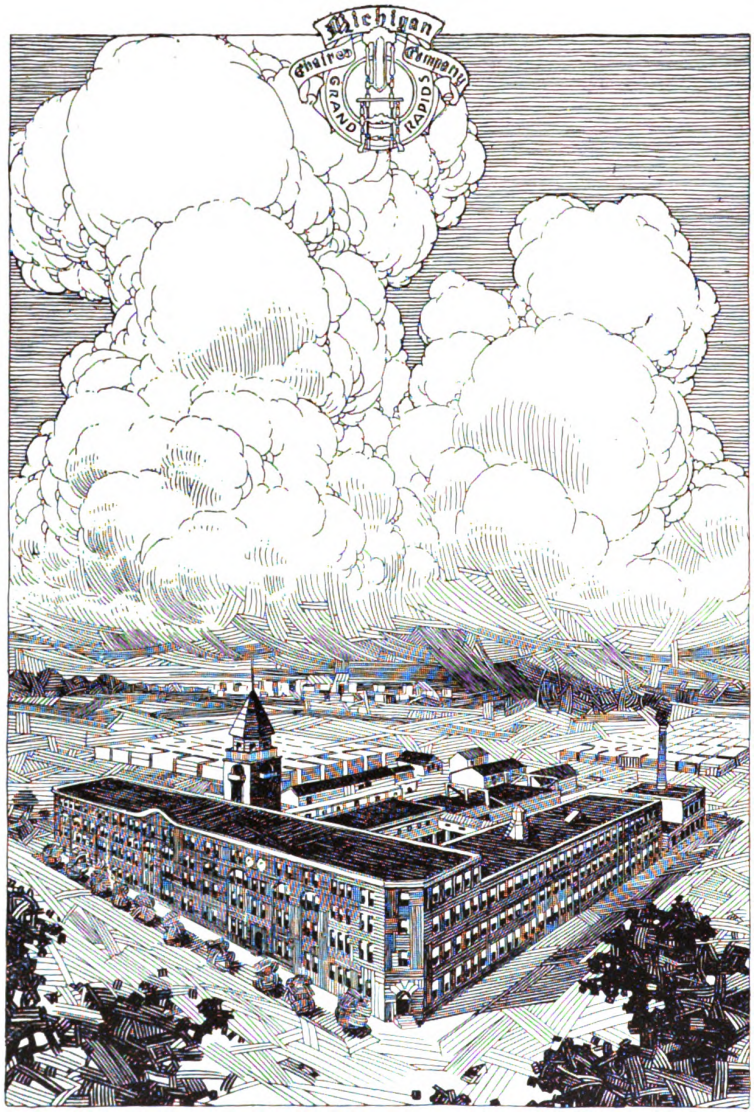
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1883 **MICHIGAN CHAIR COMPANY** 1922

GRAND RAPIDS, MICHIGAN

THOS. F. GARRATT, Pres. CHAS. F. GARRATT, Vice-Pres. JOHN D. KAREL, Sec'y-Treas.

W E L C O M E



W E L C O M E

MICHIGAN'S FOREMOST CHAIR FACTORY

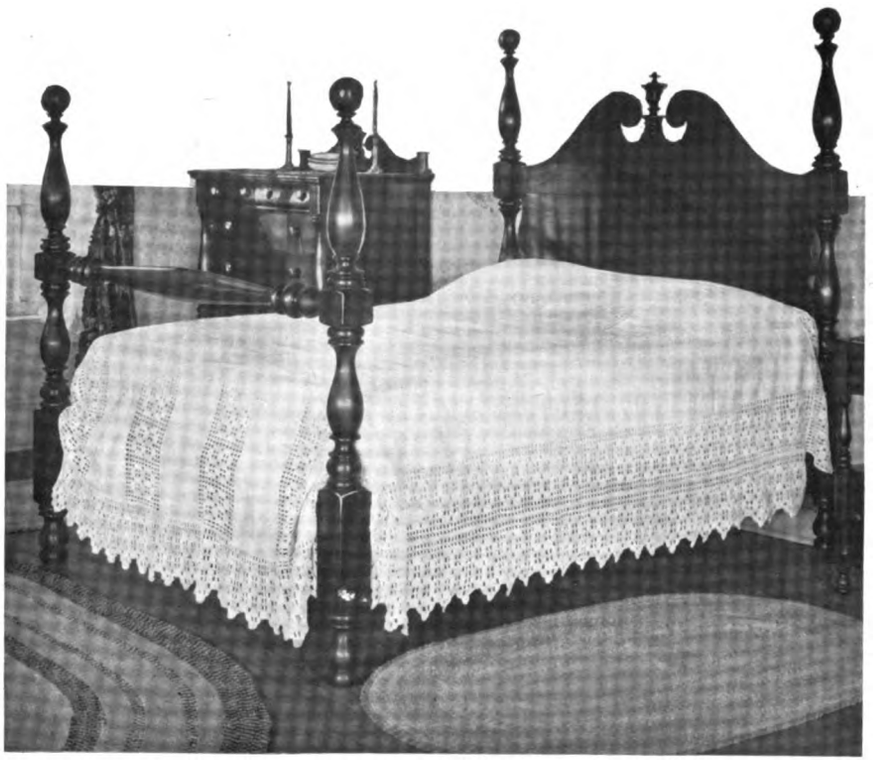
It gives us great pleasure to welcome the buyers to the Grand Rapids Mid-summer Market, June 15 to July 15, and we extend a cordial invitation to all to visit our factory warerooms.

MR. SNIDER, MR. CALDER, MR. PENNY, MR. FENSKE, MR. HURD, MR. CRAGIN and MR. VANCE will be here to serve you and extend INDIVIDUAL WELCOME.

MICHIGAN CHAIR COMPANY

1883 GRAND RAPIDS, MICHIGAN 1922

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The beauty and charm of the genuine New England mahogany Colonial furniture can be found today reproduced in Widdicomb patterns. The above illustration pictures the bed and chiffonier of a new and particularly beautiful Widdicomb Colonial suite.

Exhibit at the Factory
during the
GRAND RAPIDS MIDSUMMER MARKET
JUNE 15 TO JULY 15

The Widdicomb Furniture Co
TRADE MARK REGISTERED IN U. S. PATENT OFFICE

GRAND RAPIDS, MICHIGAN

Fine Furniture Designers since 1865

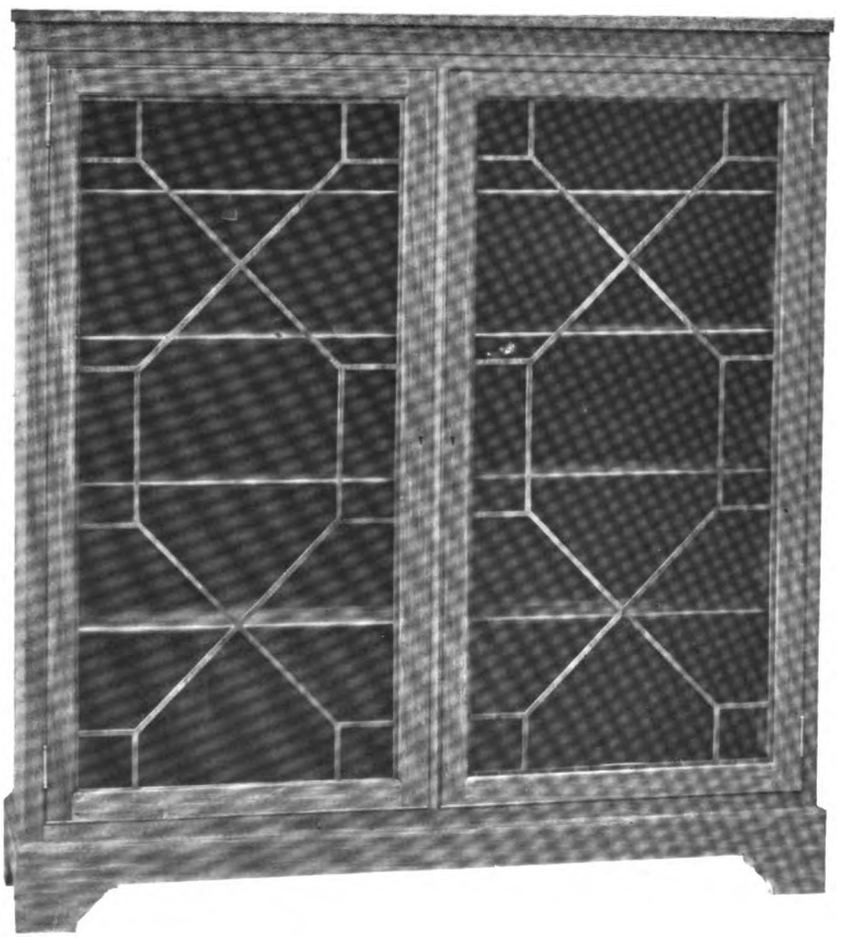
Representatives
S. S. Simonds C. W. Jones Paul W. Jones N. H. Bryant E. R. Hart J. G. Griswold

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Grand Rapids Furniture Shops

840 MONROE AVE.,

GRAND RAPIDS, MICH.



The entire line, including many new patterns, will be on display at 8 a. m., June 15th, at the above address.

Everything for the Living Room, Library and Hall

at Moderate Prices

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An Achievement

We have made the possession of new and beautiful furniture available to the person of modest means. A visit to our showrooms will reveal our pre-eminence in this remarkable achievement.

The Luce Furniture Company

Grand Rapids, Michigan

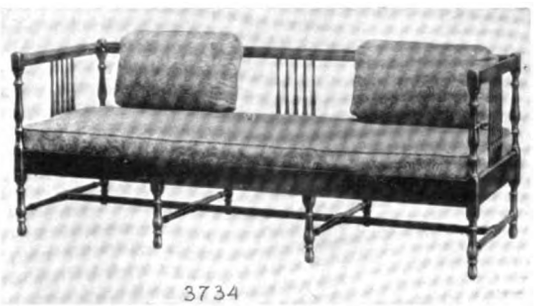
The Largest Manufacturers in the World of Bed Room and Dining Room Furniture Exclusively

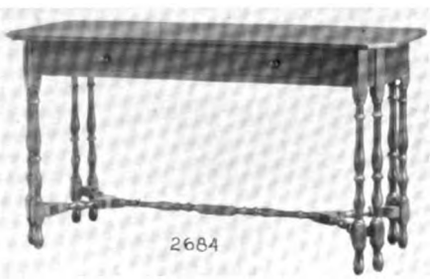
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There is a group of Stickley Furniture for a room in every home

Furniture for the
NEW AMERICAN HOME
"Quaint American"

An advanced type of Colonial Furniture, retaining the original charm but made in interchangeable groups to meet space conditions in modern homes.









THE STICKLEY PLAN

Chapter IV—The Living Room

The Stickley plan of room furnishing might very well be called a method of "simple addition." The basic design is Colonial, which, though unsurpassed in charm and attractiveness, is simplicity itself. Given this refined motif as the commencement, the sum total of the large assortment of pieces, is the result of the addition of Finish, Color, Decoration and Fabric to the primary motif. This method results in the development of mated groupings, starting with pieces simply finished and culminating in patterns elaborately decorated.

To state the plan as it applies to the actual selling of Living Room Furniture, it can be explained as follows: Let us presume a complete selection of "Quaint American" pieces has been made for a Living Room, and a Windsor chair has been included in the selection. If this chair does not exactly meet the buyer's requirements, any other Stickley living room chair can be substituted, without disturbing the harmony of the group. In other words, the pieces are all interchangeable, but selections of groupings produce varying types of interiors, ranging from simple dignified settings to more decorative and elaborate interiors.

Write for Booklet "F" which gives further information on the solution of modern problems. We shall also be pleased to send color boards showing base color effects. All plain finishes and colors are in antique tones.

Stickley Bros. Company
Grand Rapids, Mich.

Midsummer Exhibit at the factory showrooms June 15 to July 15

Write for Territory Franchise in advance of market attendance

There is a group of Stickley Furniture for a room in every home

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JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.

THE CHARACTER LINE
OF GRAND RAPIDS

JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.



DESIGNED BY T. Stanley

MEDIVM PRICED HAND-MADE
DINING-ROOM & BED-ROOM FVRNITVRE
FOR THE CVLTVRED TRADE
JOHNSON FVRNITVRE COMPANY
GRAND RAPIDS, MICHIGAN

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FIELD QUALITY



New Colonial Drapery Effects

The production of Velledge Hand-Blocked Effects, of which our Ravenna pattern is illustrated, is a marked achievement in the development of American decorative fabrics.

The beautiful blending and variation of deep, rich colors with the soft, velvety appearance and feel, as produced in these goods, emphasizes the fact that the merchant who features Colonial Drapery Fabrics is certain of offering to his customers merchandise which, in art and manufacture, is developed to the utmost.

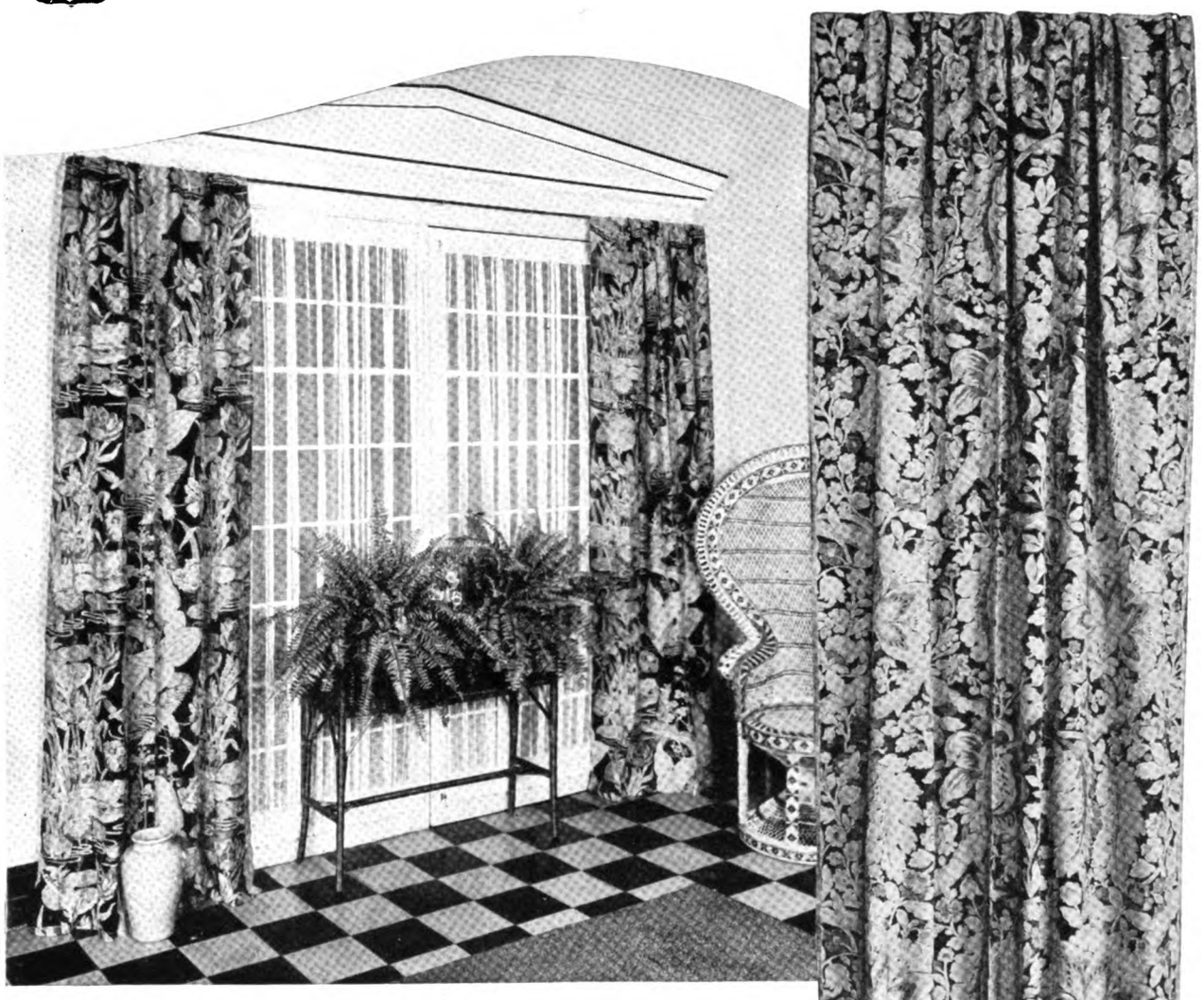
MARSHALL FIELD & COMPANY

Manufacturers and Distributers of Standard Merchandise

CHICAGO

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FIELD QUALITY



CANTERBURY DECORATIVE FABRICS

The deep, rich colors of our Scotch Madras Draperies give the effect of heavy fabrics, yet their gauzy transparency keeps all the brightness of a room. Color harmonies of unusual beauty result from their translucent qualities.

For living-rooms, dining-rooms and solariums—wherever sunlight and living colors are desired—Scotch Madras is in demand. Our wide range of patterns are woven in every conceivable color combination.

MARSHALL FIELD & COMPANY

Manufacturers and Distributers of Standard Merchandise

CHICAGO

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FURNITURE OF QUALITY, ATTRACTIVE AND REFINED, FOR DINING ROOM



LIFE TIME FURNITURE

FOR THE 44th SEASON

we will greet the midsummer furniture buyers in our showrooms in the Blodgett Building, Grand Rapids, Michigan.

We are showing an exquisite and comprehensive line of dining room furniture in which are several new patterns in complete suites of a type that is sure to please our visitors.

The beauty, and depth of character, of the black walnut used in the face veneers and in the legs, stretchers, moulding, and all outside construction, is a feature that will appeal to the most discriminating dealer.

The usual mark of quality on our furniture is more in evidence than ever and this is augmented by exceptional value.

Grand Rapids Bookcase & Chair Co.

HASTINGS, MICHIGAN

New York Office: 152 West 42nd St., Room 706
Chicago Office: - - 811 S. Wabash Ave.
Grand Rapids Office: - - Blodgett Bldg.

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The BURCH Line
Upholstery Fabrics
A. F. BURCH COMPANY Grand Rapids, Mich.

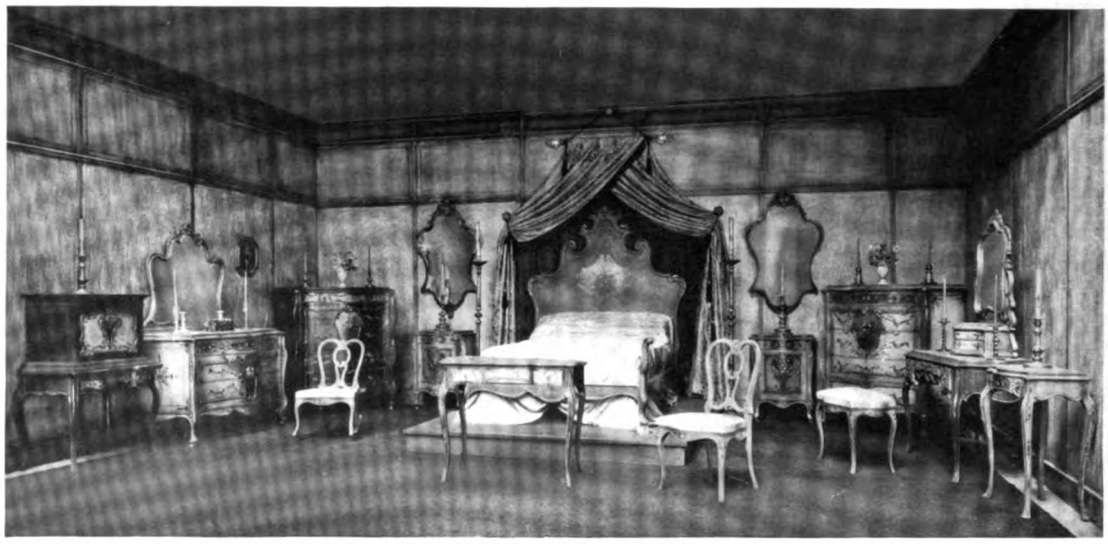


RAEBURN VELVET

This new design in velvet has been brought out in a number of distinctive color combinations.

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SLIGH
GRAND RAPIDS MICHIGAN
FURNITURE CO.



ROYAL VENETIAN
XVIII CENTURY DESIGN

MANUFACTURED BY

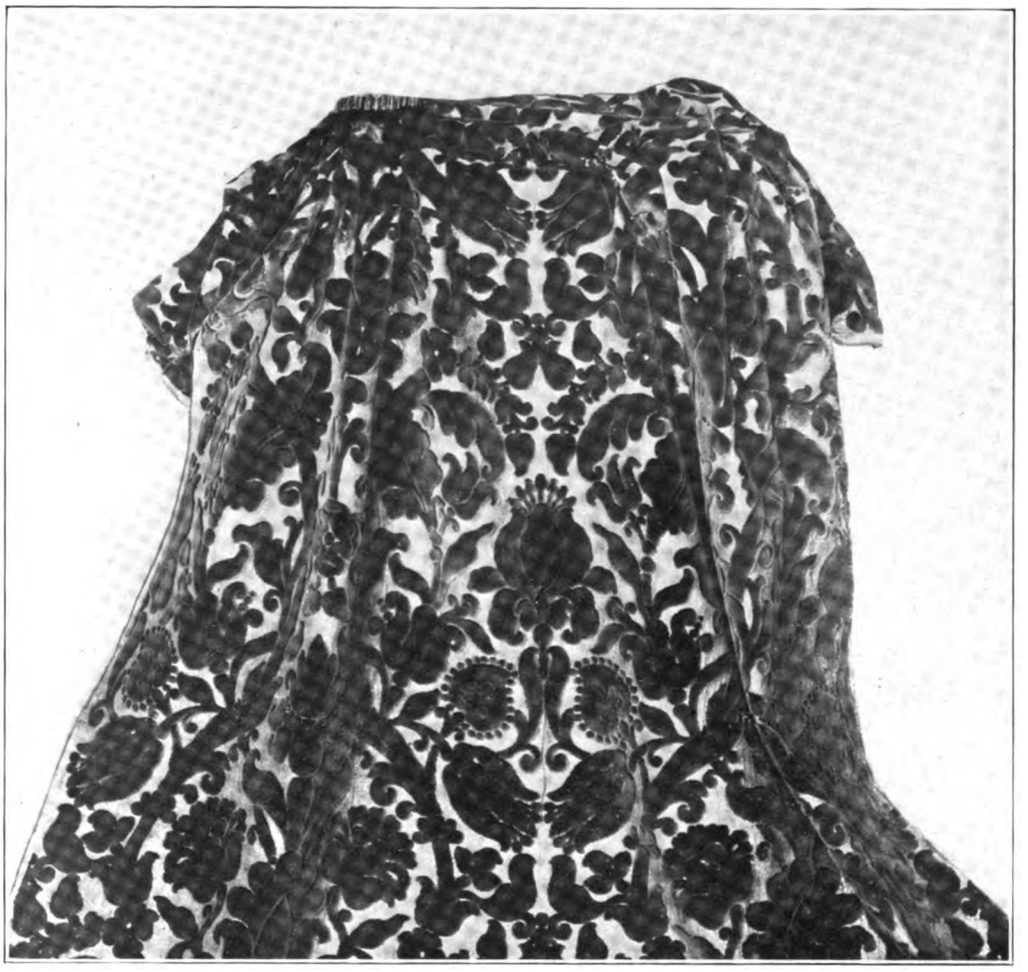
SLIGH FURNITURE COMPANY

GRAND RAPIDS, MICHIGAN

LARGEST·MANUFACTURER·OF·BEDROOM
FURNITURE·IN·THE·WORLD

1880 1922

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Campana fancy velour. Tinsel background. Colors: Blue, Mulberry and Taupe

Upholstery and Decorative Fabrics of unusual merit are now on display at our Grand Rapids showroom, first floor, Keeler Building.

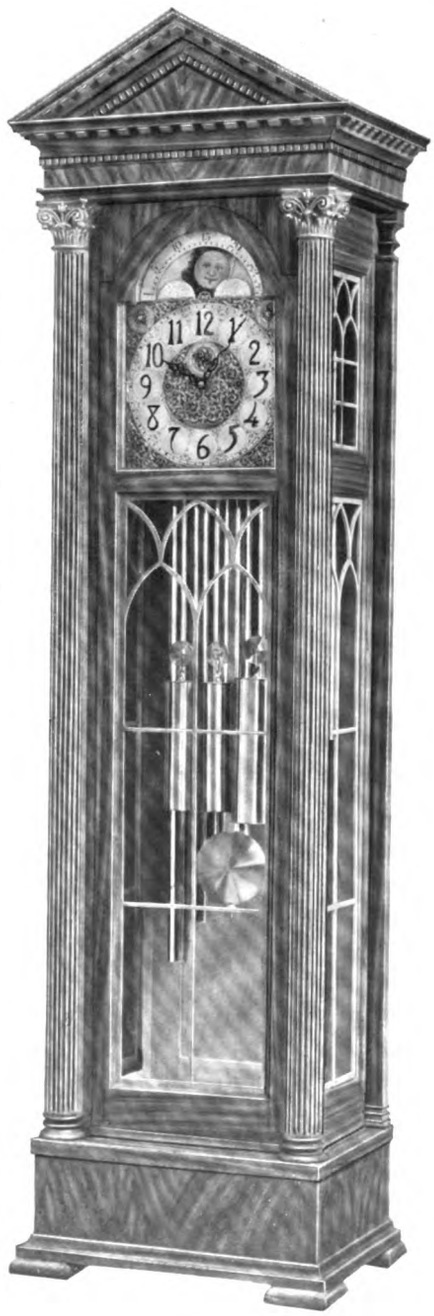
The assortment includes many new and distinctive creations, as well as an interesting line of staple materials.

Write for Samples

LUSSKY, WHITE & COOLIDGE, INC.
65 to 71 West Lake St. CHICAGO, ILL.

Drapery and Upholstery Fabrics *Cabinet and Drapery Hardware*

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THE classic beauty of line which is a hallmark of Colonial Clocks is enhanced and accentuated by employing finishes of singular excellence. Whether a clock is finished in the lustrous, brown tones of Mahogany or in the lighter hues of Colonial Polychrome, the effect is thoroughly charming. And because the life of a Colonial Clock is measured in decades instead of years, the finishes are chosen for permanence as well as beauty.

Fifth Floor,
Keeler Building

COLONIAL MANUFACTURING CO.
ZEELAND
MICHIGAN

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No. 1213
ITALIAN STYLE–POLYCHROME FINISH
SOLID WALNUT, CARVED
Chair to match

See our display
during the Grand Rapids Furniture Market
in the showrooms of
The Grand Rapids Furniture Shops
840 Monroe Ave.

The
Stone-Houlf Furniture Company

Grand Rapids, Mich.

MANUFACTURERS OF MEDIUM AND HIGH-GRADE UPHOLSTERED FURNITURE

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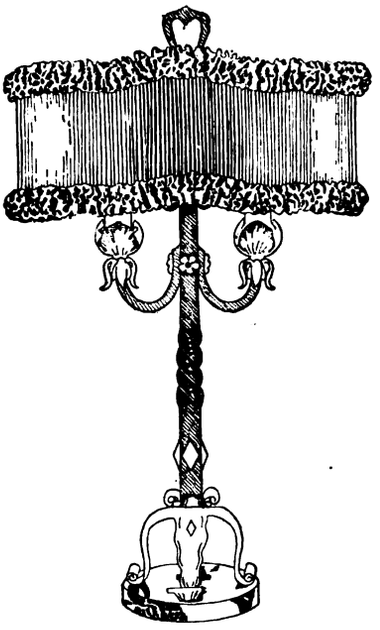
Grand Rapids Upholstering Co.

Grand Rapids, Mich.

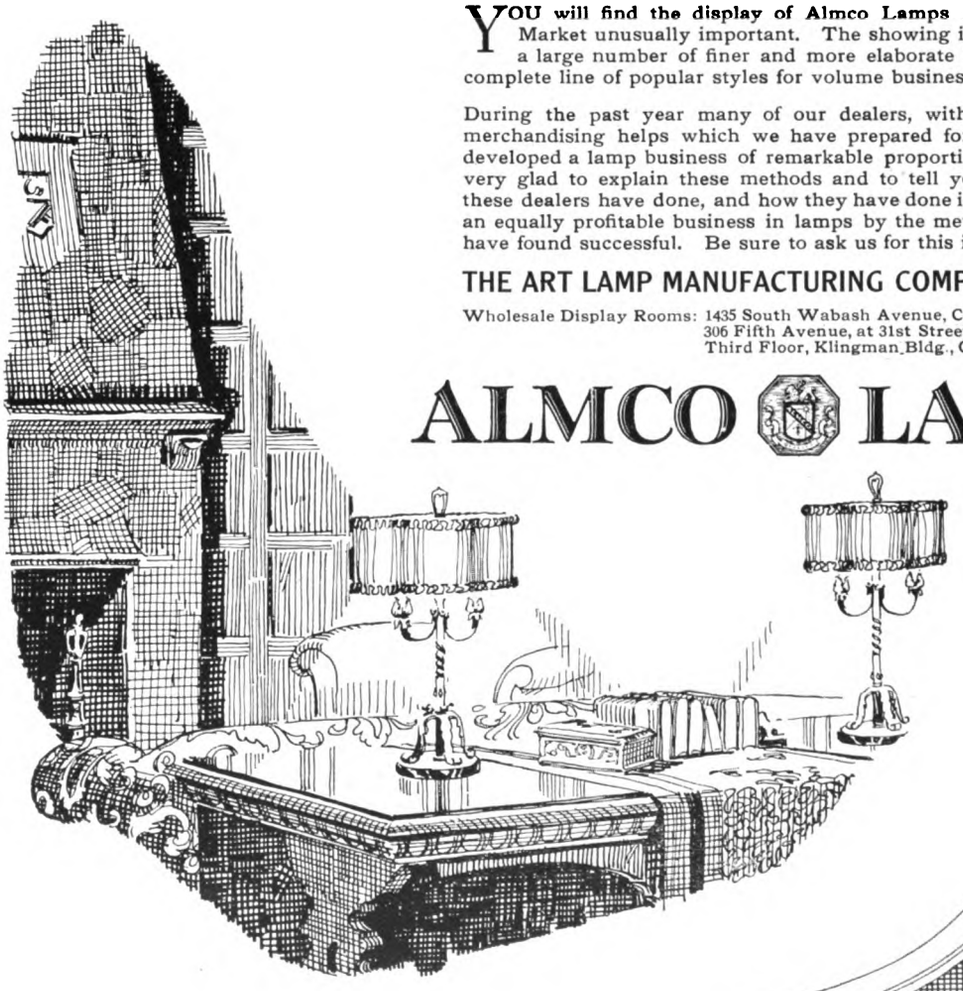
MAKERS OF

Library and Livingroom Furniture

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Interesting new lamps and dealer merchandising methods at the market



YOU will find the display of Almco Lamps at the Furniture Market unusually important. The showing includes not only a large number of finer and more elaborate lamps, but also a complete line of popular styles for volume business.

During the past year many of our dealers, with the aid of the merchandising helps which we have prepared for their use, have developed a lamp business of remarkable proportions. We will be very glad to explain these methods and to tell you what some of these dealers have done, and how they have done it. You can build an equally profitable business in lamps by the methods which they have found successful. Be sure to ask us for this information.

THE ART LAMP MANUFACTURING COMPANY, Chicago

Wholesale Display Rooms: 1435 South Wabash Avenue, Chicago
306 Fifth Avenue, at 31st Street, New York
Third Floor, Klingman Bldg., Grand Rapids, Mich.

ALMCO LAMPS

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Wm. A. Berkey Furniture Company

Grand Rapids, Michigan

have established a reputation
for producing furniture of
unsurpassed excellence in
design and craftsmanship

for

Dining Room, Library and Living Room

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PRESTONIA

MEDIUM GRADE BED ROOM FURNITURE

FULL LINE WILL BE SHOWN IN GRAND RAPIDS
ON
SECOND FLOOR
GILBERT EXHIBITION BUILDING

Visiting buyers are specially invited to see our new line during June-July Market



No. 990
MAHOGANY INLAID DRESSER

SALESMEN IN CHARGE

GEO. W. CALDER

GEO. H. LUCAS
R. D. MORSE
E. W. THOMAS
R. A. BELL

WM. LUCAS LINCOLN
HARRY M. CARR
C. B. STALLSMITH
E. A. FINDLAY

WM. H. LINCOLN

PRESTONIA MANUFACTURING COMPANY

LOUISVILLE, KENTUCKY

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TRADE MARK

The Orinoco Furniture Company

MAKERS OF

HIGH GRADE FURNITURE

COLUMBUS, INDIANA, U. S. A.

May 22nd, 1922.

To Furniture Dealers,
Everywhere.

Gentlemen:

Our Mid-summer display of fine furniture will be ready for your inspection at the opening of The Grand Rapids Market, June 15th, 1922. Our new show rooms are conveniently situated on the Second Floor new Gilbert Exhibition Building.

We will have for your inspection a very attractive collection of new Bed Room and Dining Room furniture, also a number of miscellaneous pieces of real interest.

We respectfully request a visit from you during your stay in the market.

Yours very truly,

THE ORINOCO FURNITURE CO.,

By C. W. Driscoll Pres.

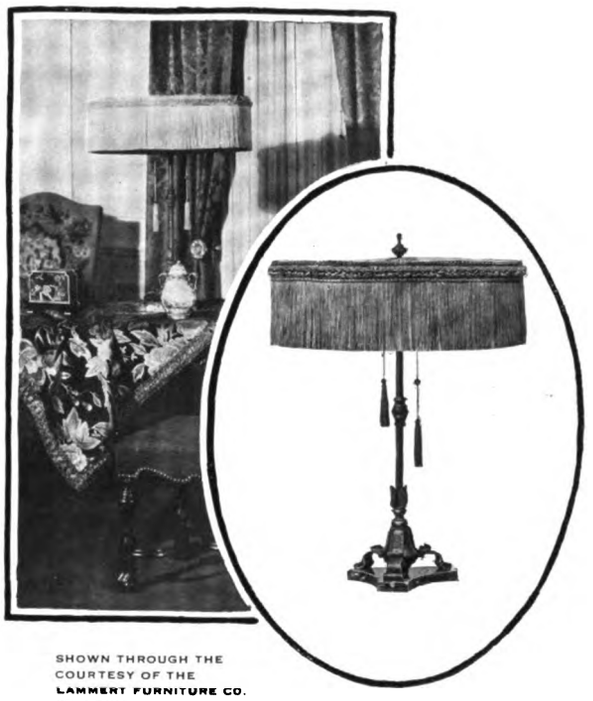


BUREAU
Part of Number 3330
MAGNOLIA and MAHOGANY
BED ROOM SUITE

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LINCOLN-RAY LTD.

GRAND RAPIDS MICHIGAN



SHOWN THROUGH THE COURTESY OF THE LAMMERT FURNITURE CO. ST. LOUIS

THE ILLUSTRATION PORTRAYS A SETTING AS SHOWN IN "A PORTFOLIO OF INTERIORS" PUBLISHED BY THE LAMMERT FURNITURE CO., ST. LOUIS. THE SETTING INCLUDES OUR NO. 2212 LAMP IN WROUGHT IRON AS ILLUSTRATED IN THE INSET.

IT IS ONLY ONE OF A NUMBER OF DISTINCTIVE MAXWELL-RAY DESIGNS THAT ARE SHOWN ON THEIR FLOOR AND THEY HAVE FOUND IT VERY PROFITABLE TO HANDLE MERCHANDISE OF THIS QUALITY, BECAUSE IN THE MAKING OF MAXWELL-RAY LAMPS AND SHADES ONLY THE BEST OF MATERIALS ARE USED AND THEY ARE ALL HAND MADE.

DISPLAY THE YEAR 'ROUND, 2ND FLOOR, GILBERT BLDG.

ONE STANDARD OF EXCELLENCE—THE BEST—MAXWELL-RAY FURNITURE FOR THE LIVING, SUNROOM AND HALL, EMBODIES ONLY HAND CONSTRUCTION WITH HAIR AND DOWN FILLING.

A FEATURE OF OUR DISPLAY THIS SEASON WILL BE THE SHOWING OF A NUMBER OF UNUSUAL PIECES OF FURNITURE IN COLOR, FOR THE SUNROOM. EACH PIECE, SINGLY OR "EN SUITE," WILL APPEAL TO BUYERS WHO ARE SEEKING SOMETHING DIFFERENT.



MAXWELL-RAY COMPANY

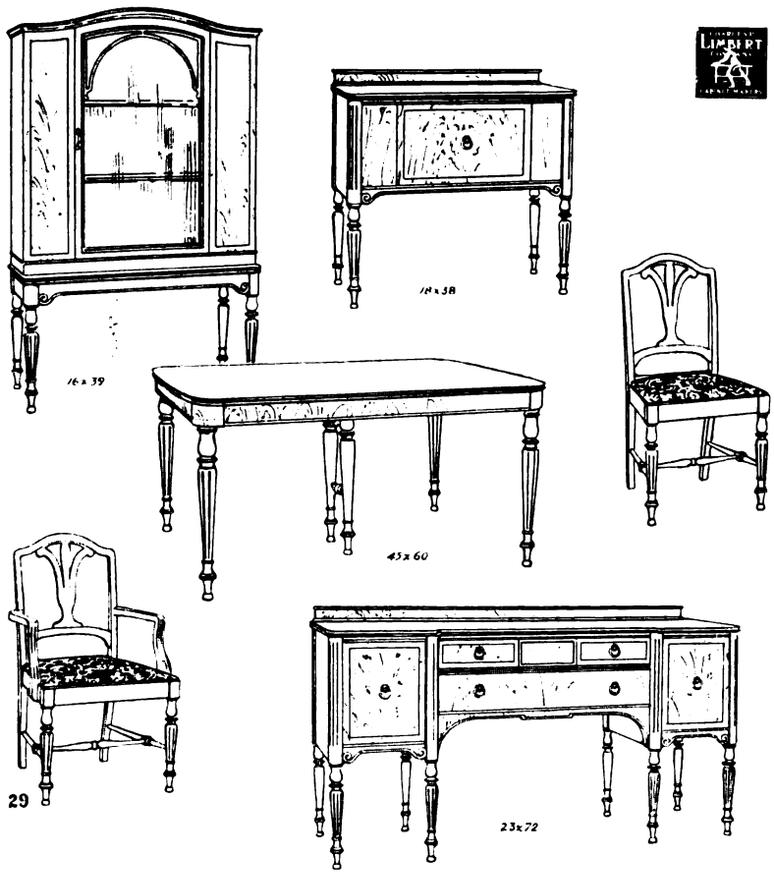
MILWAUKEE

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CHARLES P. LIMBERT COMPANY

SALESROOMS: BLODGETT BUILDING, GRAND RAPIDS, MICH.

SINCE 1889



—Makers of Dining Room Furniture Exclusively—

IN HISTORIC STYLES

REPRESENTATIVES

James N. Carpenter
C. B. Grove
R. W. Herrick
M. N. Peck
E. C. Richards
C. G. Shaw
S. S. Simonds
D. B. K. VanRaalte

CHARLES P. LIMBERT COMPANY

FACTORY AND MAIN OFFICE, COLUMBIA AVE. HOLLAND, MICH.

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Paalman Furniture Company

GRAND RAPIDS MICHIGAN

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Conducted for Arts & Decoration by

Harold Donaldson Eberlein *and* Nancy V. McClelland

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Peru Indiana

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3157 C



3157 B



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July Home Magazine Cover pictures family life in Vacation time. Every Home Cover reflects seasonal incidents in home life.

"Rewards"

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What rewards do you offer your salesmen for knowing their business better than the average run of salesmen know it? Increase in salary, bonus or commission, no doubt. That's fine; but it's not enought.

You can't make a better salesman by merely telling him you will pay him more money if he will sell more goods. You've got to go further and show him *how he can learn* to sell more goods.

Are you doing this for your salesmen? We are helping several thousand salesmen in stores like yours—one in each community—*to learn how to sell more and better*. Our monthly textbook is called *"Rewards."*

The store in each community where the salesmen *learn how to sell more and better* is the store which has the franchise to send *Home Magazine* to its customers every month. Perhaps no store in your community has yet secured this franchise. Ask us and we will tell you.

THERE never was a time when people, who are furnishing homes, wanted more to buy contentment. They are influenced by price, of course, but only as their circumstances compel and as contentment is delivered in the goods offered.

Rewards await stores that believe and act on this truth.

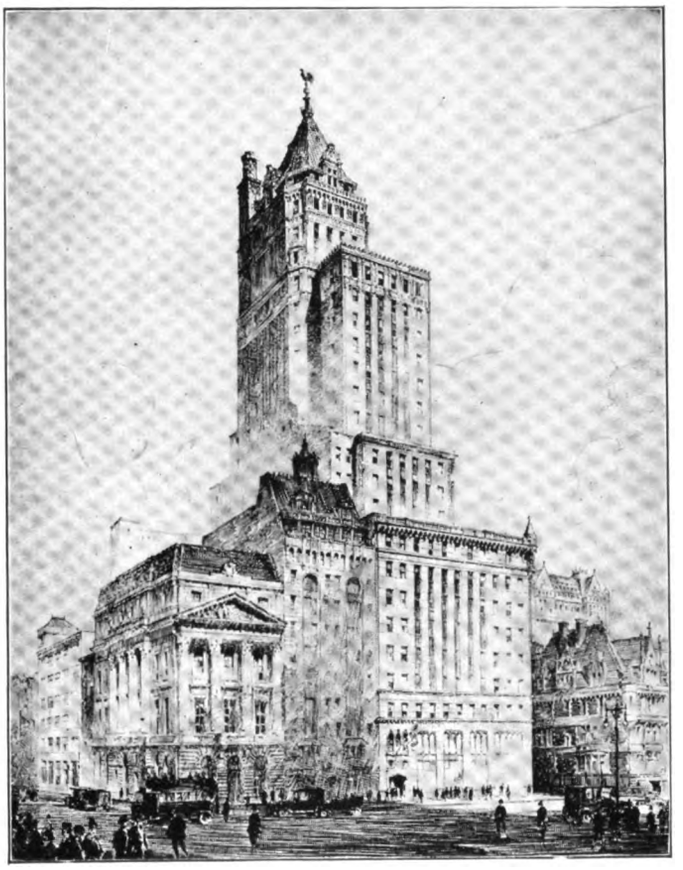
How about your store?

Home Magazine is produced by the Editorial Staff of Good Furniture Magazine

THE DEAN-HICKS COMPANY

Grand Rapids, Michigan

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GOOD FURNITURE

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Wm. Laurel Harris, Contributing Editor — W. G. Watrous, Merchandising Editor
R. Norman Woodall, Advertising Art Editor
L. I. Nowlin, Assistant Editor

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Branch Offices

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James G. Leestma

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ROYAL FURNITURE

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Slowly but surely the forces behind the "Better Homes Movement" are being co-ordinated and simultaneously there is coming a real awakening of the public to the possibilities of home improvement and better living conditions in the United States.

This new viewpoint in home life is extending from the humble cottage to the more pretentious homes. In many states, cities and hamlets the awakened spirit has made itself manifest. Civic associations are taking a justifiable pride in improving the local home conditions, families are displaying a new interest in their home surroundings, home furnishing merchants report increased sales.

"The Better Homes Movement" is gaining strength from its own momentum. Cities soon will be vieing with each other for the title, "the city of the coziest homes." This spirit is bound to spread to districts and thence to whole states.

In those cities where the "Better Homes Movement" has been observed the benefits have been immediately noticeable. In fact, it has been a golden blessing, having helped to make life worth living, and getting the fullest enjoyment out of the home.

The publisher of a Dayton newspaper values the prestige gained for his publication, by reason of issuing one section featuring the "Better Homes" idea, at $100,000.

Home furnishing dealers, upon whom rest much responsibility in helping to promote the movement, should spend their advertising appropriations with the local newspaper which fosters and promotes high ideals in home life and comforts.

Manufacturers of home furnishing equipment should encourage such publicity as truthfully pictures and describes their product to the public.

GOOD FURNITURE MAGAZINE co-operates with all these factors in a manner intelligent and helpful to the public and profitable to the tradespeople and press.

See pages 36 and 37 of this issue.

GOOD FURNITURE MAGAZINE

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GOOD FURNITURE MAGAZINE

Published Monthly to Promote Higher Standards — In Making and Selling Modern House Furnishings

CURRENT TOPICS

VOL. XVIII — JUNE, 1922 — No. 6

CURRENT TOPICS OF TRADE INTEREST

The Outlook

Business moves along now on a firmer foundation than it has at any time since the slump. The basic industries are busy, putting to work the millions of unemployed who felt the pinch of hard times during the winter. Production of iron and steel is waxing in volume. One of our contributors saw in full blast, only two weeks ago, several large steel mills and coke furnaces that had not breathed a puff of smoke all last year. What applies to iron and steel, is equally true of the lumber, building and motor car industries. Agricultural prospects are good, with crops well advanced for the season, except in localities visited by late spring floods.

Stock and bond prices are rising, a fact significant only in that it shows (a) confidence in financial circles as to the potential field for productive activity; (b) plenitude of money for speculative purposes. All in all, with financial aspects more favorable, a much more satisfactory year is anticipated.

This does not mean, however, that all's well with business, or that soft times are just ahead. There is still much price dissatisfaction among makers and dealers in home furnishings. In some lines, manufacturers' prices are rising, though in most cases they are remaining at a comparatively low level, wall paper prices, for instance, reported from 15 to 50 per cent below the peak level. Oftener, it is the retailer who is boosting the price wherever he sniffs a chance. This latter tendency is keeping retail markets unsettled, and they do not report so quick a turnover in goods as they otherwise might.

To some extent in the textile markets, retailers show an inclination to order goods for future needs, instead of following the hand-to-mouth policy of buying, but such orders are given with caution. This is still a buyers' market, with the seller—be he manufacturer, jobber or retailer—catering to the tastes of his customers and giving them the advantage.

Fundamentally, April and May have been months of assimilation and of the adjustment of conditions for progress in later months. It is very encouraging that business is advancing in this less spectacular but more substantial manner.

Lower Freight Rates a Boon

The good news of a prospective cut of 10 per cent in freight rates July 1st, acts as a direct and indirect stimulus to the home furnishing business. Directly, the freight cut will benefit long distance shippers. During the period of high rates, many retailers on the West Coast have suffered from excessive charges, and have turned for furniture, where possible, to Pacific Coast manufacturers. The proposed cut of 10 per cent in rates below the rates which became effective on August 26, 1920, should have an easing effect on furniture prices to the consumer.

Indirectly, lower freight rates will be of benefit in that they will help stimulate home building. The great pressure of demand has forced an expansion of construction activities during the last few months, in spite of prevailing obstacles. Of late, statisticians and business forecasters have been quoting at a head-spinning rate, percentage increases in building activities, figured from a building permit basis. Hundreds of millions of dollars are tied up with the building program this season, and it is home building that has first consideration.

However, high freight rates on lumber and other building materials have held as one firm barrier to prevent maximum activity. The new lower schedule will bring relief, and better yet, give added confidence to prospective builders.

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CURRENT TOPICS OF TRADE INTEREST

Retail Association Meets in Chicago

A full calendar of business is expected at the semi-annual convention of the Retail Furniture Association of the United States, to be held in Chicago, June 19th-28th, in conjunction with the Summer Furniture Market. Within these dates, retailers may register at the Association space, 1319 Michigan Avenue, Seventh Floor.

Here retailers will receive full information covering the Furniture Style Show plan, as worked out by the Detroit retailers. Four sample show rooms, showing detail construction as well as room lay-outs, will be set up. A complete publicity file will be displayed, including a complete set of pictures of the show held in Detroit.

The American Homes Bureau expects to have a number of lecturers and demonstrators booked, who may be obtained by retailers as speakers at Furniture Style Shows held in the future. These lecturers will help tie up the Furniture Show with the Better Homes Movement, and the principal aim of the American Homes Bureau at the Convention will be to explain to groups of retailers how this can be done.

Talks on Furniture Style Shows are scheduled daily at 10:30 A. M., and 2:00 and 5:00 P. M.; a lecture on the Better Homes Movement on June 20th. All state executives of the Association will meet with presidents and secretaries of state and city organizations on June 21st. A general membership session will be held on June 22nd, and a vote taken on affiliation with the National Home Furnishers Association. Election of additional officers will follow, and a talk by President Walter I. Owen on the activities of the Retail Furniture Association and Furniture Style Shows.

Dayton's Better Homes Idea

Furniture retailers at Dayton, Ohio tried out a plan different from that of Detroit, when they campaigned for Better Furnished Homes, May 14th-28th.

Instead of choosing the largest auditorium in the city in which to display their furnishings, they rented four typical residences in the north, east, south and west sections of the city. These they furnished complete, and opened free to the public for inspection during the two weeks' period. Attendants were on hand at the exhibition houses to give the visiting public any information desired. Nothing in the houses was sold direct, but the furniture stores stood ready to meet any demand for furniture, similar to that on display.

At the end of the first ten days, the following report was issued:

"To state that the Home Beautiful campaign is a success is putting it mildly, as up to this time more than 65,000 people have inspected the four houses.

"Furniture dealers are more than satisfied and are eager to perpetuate the plan and make it an annual occurrence. One furniture store showed an order yesterday for $1245.00 worth of furniture which was a direct sale from the Home Beautiful. This same dealer sold approximately $500 worth of rugs to another buyer, and numerous small sales have been traced directly to the Home Beautiful movement in that store. Other stores are reporting satisfactory returns, and figure that these returns will be forthcoming for at least six months.

"We have seen any number of persons going through the houses with notebooks in hand, and also with plans of houses, indicating the position of the furniture and making notes on decorations, hangings, floor coverings and other furnishings. When you can get people interested up to that point, it is certainly a telling proposition.

"The plan also gives the furniture dealers an opportunity of showing the general public the things that are new, and the things they should have in their homes as they appear when placed in a real home setting.

"From the furniture dealer's standpoint, it is a most inexpensive proposition, the cost per dealer amounting to less than $100 each. Of course, it takes effort to get everything in readiness—from four to six weeks of planning and good hard work."

Home Beautiful Show for San Francisco

The Home Beautiful Show to be held in the Coliseum Auditorium, San Francisco, the week starting June 25th, promises to be the finest exposition of its kind ever held on the coast. Only such things as tend to make the home a more comfortable, convenient and beautiful place to live in, will be shown, such as Furniture, Carpets, Draperies, Art Goods, Gas and Electrical Appliances, Kitchen Utensils, China and Glass Ware, Stoves, Heating Appliances, Pianos, Phonographs, Silverware.

The booths will be in the form of rooms with walls nine feet high open on the aisles, and built upon platforms raised three inches from the ground and covered with a floor covering.

The Exposition is under the supervision of The Industrial Expositions Company with headquarters at 1026 Market St., San Francisco.

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All the better classes of homes will receive special invitations including tickets. A large number of women's organizations will participate in the success of the show and everything points to one of the best attended shows ever held on the coast.

Furniture Upholsterers' Outlook

The furniture upholsterers' outlook on business conditions was outlined recently at the annual meeting of the National Upholstered Furniture Manufacturers Association in Chicago.

D. D. Fennell outlined the investigation of the industry by the Federal Trade Commission. He showed that the figures on "house furnishing goods," as collected by the Department of Labor, were the direct cause of this investigation.

Mr. Fennell recommended that manufacturers who received the commission's questionnaires asking for intimate details of their business, regardless of opinions expressed by various attorneys, fill them out to the best of their ability. "I feel," he stated, "that inasmuch as manufacturers have nothing to conceal, they make the report in such detail as their records permit, and return it to the commission promptly."

During the year 1921-1922, there have been no serious labor difficulties in shops having membership in the association, and all are operating on the open shop basis. The strike of two locals in New York was settled March 29th, and resulted in three large New York plants declaring for the open shop.

Mr. Fennell emphasized the need for training apprentices in the upholstered furniture industry. There is a distinct shortage of skilled upholsterers, and he appealed to the association members, not only to take on young men desirous of learning the trade, but to make use of the "divided operation" plan.

A Bill to Check Design Piracy

Design piracy is one of the worst evils of industry, into which the element of art enters. The Design Registration League is now waging war to remove the evil by means of better legislation.

So far, the bill has been endorsed by hundreds of manufacturers, wholesalers, importers, retailers, commercial travelers and designers. However, the League urges all other interested members of the industry to endorse the bill openly, through the League and also by interesting Congressmen in its importance.

The conference luncheon of the Design Registration League, held in New York on May 11th, was notable for the large number of powerful interests which had representatives present.

In outlining the program of the League, the chairman of the day said in part—

> **"Design Registration has become an evil simply because while the Government recognizes property rights in design, it offers protection only through the Patent Office at an expense of approximately $50.00 a design, and at this cost few people can afford to avail themselves of patent protection.**
>
> **"The remedy is simple. It is proposed to remove the subject from the Patent Division to the Copyright Division, and at a cost of $1.00 for copyright, giving economical and immediate protection instead of the long protracted delays now entailed under the present Patent Law. No law will absolutely prevent evil; but a suitable copyright law will at least discourage the piracy of design. We need such a law to protect the high standards of our arts and industries and we need it too as a protection for honest salesmen."**

Charles Cheney, president of Cheney Brothers, also made a strong plea for the bill.

> **"A man who steals another man's design," he stated, "not only takes unlawfully a form of value due to original thought and research, but he drags down the hard-earned reputations of honest competitors.**
>
> **"To take a case in point, if a reputable manufacturer is able to make a splendid silk selling at a dollar and fifty cents a yard, such a fabric represents for the manufacturer an investment of time, energy and thought as well as money devoted to preliminary research. Such a fabric also carries the good will of its maker with a well understood guarantee of fair dealing for both the retailer and the consumer.**
>
> **"When an unscrupulous competitor steals the pattern, and places on the market a fabric of similar appearance but of inferior quality, selling for perhaps ninety cents, he not only steals an original design but attacks the originator's reputation for fair dealing, making it appear to the uninitiated that the original manufacturer charges more than he should.**
>
> **"I am heartily in favor of any form of legislation that will protect not only the manufacturers but the wholesalers, importers, retailers, commercial travelers and designers."**

For Fair Competition in Linoleum

A decision just handed down by the Supreme Court on misbranding hosiery, which was unlawfully stamped "all wool," gives substantial weight to the order issued in 1919 by the Federal Trade Commission in restricting the manufacturer of a felt-base floor covering from using the term "Linoleum" to describe this product. The Federal Trade Commission ruled "that the word 'linoleum' both in technical and popular usage, is only properly used to describe a floor covering made in accordance with the expired patents granted to one Frederick Walton in England on December 19, 1863, and composed of oxidized oil and gums intimately mixed with ground cork or wood flour, usually on a back of burlap or canvas."

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CURRENT TOPICS OF TRADE INTEREST

Honest merchants in the floor covering trade from time to time have been placed at a disadvantage by dealers who have used the term "Linoleum" to describe every felt-base floor covering. It is not possible for them to sell genuine linoleum at the price asked by dealers who misrepresent an inferior product. Nor is it possible for merchants who sell felt-base floor covering for what it is, to obtain the same prices as merchants who advertise felt-base as linoleum. Not only is the public deceived in this practice, but the consumer's confidence in linoleum itself is shaken, and honest merchants whether dealers in linoleum or felt-base, have been placed at a serious disadvantage.

The decision in the case of the Winsted Hosiery Company sustains the decision of the Federal Trade Commission in its ruling on the use of the term "Linoleum," and now that the highest court in the country has given this opinion, violations of the ruling will, it is believed, be more rare.

How Trade Associations Help Revive Business

The Hardwood Decision of the Supreme Court, stirring Trade Associations everywhere to declare their principles of action, in order to refute the implied charge against them, has really worked for their betterment. It has cleared public opinion, within and without the association, giving both members and the general public a better idea of the scope of such associations. Hitherto, there have been erroneous opinions caused by ignorance—ranging from belief in trade associations in one the extreme as merely good-fellow-get-together clubs, to the other extreme as a sort of Ku Klux trade clan, working for restraint of trade through inside information passed around among members. By declaring their real principles trade associations have shown themselves up in their best light, and proved themselves the builders of better business methods in the trade which the members undoubtedly need.

These improved business methods which they are urging the industry to adopt, will improve methods both in the office and the factory and serve directly in overcoming trade depression, as a recent declaration from the National Council of Lighting Fixture Manufacturers suggests. The following extract is typical of association activities today:

> **The National Council Lighting Fixture Manufacturers have endeavored to foster a more careful study of business economics, a matter which up till recently has not received an adequate amount of attention in the fixture industry.**
>
> **It is introducing a uniform system of cost accounting for the use of members, whereby a more accurate knowledge of costs and an exchange of cost data may be arranged.**
>
> **It has been for the past two years at work upon a system of standardization for glassware heels, screw threads and other mechanical parts of fixtures in order to permit more uniform, rapid and economical manufacture of fixtures and parts.**
>
> **By setting up an active Design Committee, it has stimulated better designs and afforded a means within the industry of settling disputes as to piracy of design—an evil which was formerly rampant throughout the trade, and which by preventing the originator of a design from reaping his fair reward, decreased his sales and thus increased his overhead.**
>
> **It is strenuously advocating more extensive and less expensive sales methods, realizing fully that the only way to reduce costs is to increase volume of production and sales.**
>
> **All these efforts tend (as you will readily admit) to the reduction of cost. We are looking forward to the time when the volume of lighting fixture business will be so enormous that it will bring artistic fixtures within the reach of everyone.**

Merchandise Fair Built on Department Store Plan

Announcement of New York City as the place and of the Grand Central Palace as the building, with the first three weeks in August next as the time for the National Merchandise Fair, sponsored by the National Retail Dry Goods Association, has enabled trade to begin preparations in their various fields for an event which has no precedent in American commercial history.

Home furnishings will, of course, be included in this great wholesale market for retail buyers. However, no information has yet been issued as to the plans of manufacturers exhibiting home furnishing lines at the Fair, except that gift merchandise, curtains, lamps, cutlery, china, and glassware will surely be exhibited.

Booth space will be allotted to the various lines of merchandise in the same proportion that they contribute to the general volume of business of the average department store. This will mean that there must of necessity be a limitation placed upon the space available. As soon as the committees having this part of the Fair in charge have prepared the layout, announcement will be made to the various trades of the amount of space available for such lines. Every effort will be made not merely to fill the Fair building or buildings with merchandise lines but to develop a well-rounded Fair from which merchants and buyers as well as manufacturers and wholesalers will derive the maximum of benefit.

Endorsement of the National Merchandise Fair has been practically universal—merchants, manufacturers, local and national organizations giving their unqualified approval to its plan and purposes. New York's manufacturing and trade bodies have taken the enterprise as one which, now peculiarly their own, is theirs mainly in their capacity as hosts to the country at large.

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Radio and the Retailer

Radio equipment and radio terms continue the chief booming notes in retail selling and advertising. Indeed, amazing figures applying to the rapid expansion of commercial interest in radio telephony, appear in a recent survey of radio in its merchandising and advertising possibilities, prepared by the National Retail Dry Goods Association.

Radio is having its little day as a popular medium in advertising—both through actual programs and sales announcements given by department stores for the benefit of radio enthusiasts, and also by the use of popular radio terms in daily advertisements. One large wholesale house is basing an important advertising campaign on the popular phrase "Listen In." Others are capitalizing similar radio terms to gain public attention.

So fast is radio interest growing that Congress is considering an investigation of the business to determine whether manufacturing combinations of a trust nature are forming. There is talk of government control of all transmitting stations. Radio conferences are being held by interested retailers to put the radio idea and radio goods on a more businesslike foundation. Certainly, the progress of radio in retail stores is moving fast, but care must be taken to stabilize the industry, for radio is as far above normal in the trade index as many other types of merchandise are below. It must be remembered that radio telephony offers a great service to the commercial world, but it must be put on the sane lines of operation, else it will be due for a setback.

World's Best Rug Collection to New York Museum

The half million dollar rug collection presented last month to the Metropolitan Museum of Art by James F. Ballard of St. Louis, gives New York the most comprehensive rug display in the whole world. Counting the rugs already in the Museum with the superb Ballard gift, our American rug makers will have surpassing opportunities right at their very door for studying the world's rarest weaves. These floor covering are the pick in rugs from famous mosques; palaces of the Orient have been ransacked to give our people the greatest masterpieces of textile weaving, dating from the fifteenth to the eighteenth centuries.

The rug collection is doubly valuable because of its wide scope. All the great centers of rug weaving are represented, including among the principal groups: Persian, 11; Spanish, 3; Damascus, 7; Asia Minor, 2; Kuba and Armenian dragon carpets and rugs, 5; Oushak, 9; Ghiordes, 17; Bergama, 7; Koula, 8; Ladik, 5; Melez, 3; Mudjur, 1; Caucasian, 7; Kazak, 4; Cashmere, 3; Turkoman, 12; Asia Minor Khilima, 3; Chinese, 11; Anatolian mats, 6.

The importance of this donation cannot be overestimated. Mr. Ballard presents the rugs to the Metropolitan Museum believing that here thousands can view them, to one in any other Museum in the country. This is no doubt true; and the rugs are centrally located from the standpoint of the textile industry.

By furnishing a home for the finest rug collection in the world, the Metropolitan Museum is doing more than merely adding another exhibit for art connoisseurs to enjoy. This is considerably more than "just another exhibit." It is a foundation for study by all those of the trade interested in rugs in particular and home furnishings in general. In this way, the Museum is meeting nobly a requirement of the work-a-day world. The rugs will not be placed in the Museum before fall.

How to Know Mahogany

Under the name of "mahogany," the wood of more than 60 different kinds of trees has at one time or another been marketed, according to the Forest Service, United States Department of Agriculture. Most of these woods come from the tropics, but even American birch and red gum are used in furniture and sold as mahogany. For the benefit of those who wish to be able to identify the various kinds of woods likely to be called mahogany, the United States Department of Agriculture has issued a special bulletin which tells how each kind may be distinguished.

Men in the furniture trade may derive real benefit from this bulletin, as they are in many cases no judges of the genuine product, and would like to be enlightened—particularly now that there is so much talk about "truth in furniture woods." In fact, unless the retailer can distinguish the real from the substitute, he will be no more able to buy furniture intelligently from the standpoint of kind of woods used, than if the standard furniture trade terms had never been proposed. His own knowledge of wood grain must be his best assurance that he is getting what the manufacturer says he is selling.

The above mentioned bulletin, No. 1050, deals with the identification of true mahogany, certain so-called mahoganies, and some common substitutes. It is a carefully constructed key. A hand magnifying glass and a piece of the wood which can be cut to show structure and color are all the equipment needed to apply the key.

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WHAT WILL BE SAID AND SEEN AT THE SUMMER FURNITURE MARKETS

By the Editor

THE PRICE QUESTION

ARE prices going to recede and had I better just look around and buy little until a new price level is reached? This is what every retailer is asking himself who is going to visit one or more of the furniture centers this month and early next month.

Our conviction is that the correct answer to this question is *no,* based on the law of supply and demand. Manufacturers, like yourselves, do not change prices unless it is good business to do so and such is not the case now nor is it likely to be in the immediate future.

This statement should not be understood to mean that the manufacturers exhibiting at the summer markets, will not offer a great deal of new furniture at surprisingly low prices, quality considered. One reason for these new offerings is that, during the past twelve months, some manufacturers have concluded that they have been neglecting their most profitable outlets by attempting to compete in higher grades, having seen visions of greater profits when money was being spent more freely than now. These manufacturers are now satisfied that their best interests lie in making grades of furniture with which they are more familiar. Another reason for new offerings is the age-old one of sweetening their lines to stimulate business.

While the summer furniture markets will witness a retreat movement by some manufacturers to their former grade of product, an opposite tendency will also be witnessed of manufacturers attempting to reach down into the lower grades in order to increase their output.

It is our belief that neither of these deviations from established manufacturing policies will have any appreciable effect on the general level of prices, quality always considered.

The dealer, who, in most cases, must buy something of many grades to have a representative stock, will continue to do, as he has always done, namely, to buy each grade from manufacturers who have established a reputation for that particular grade—high, medium or low.

It must not be supposed that because each manufacturer establishes a reputation for a certain grade of goods that there is any lack of competition in that grade. On the contrary, competition in all grades of furniture manufacturing grows keener and keener, year by year, and the weaker manufacturers in each grade fall.

Naturally, the keenest competition is found in distribution and there the greatest number of manufacturers will also be found. In the higher grades competition lessens and there is plenty of room.

BETTER HOMES MOVEMENT

IN THE furniture business nowadays much is heard about the urgent need for educating the public to a higher appreciation of quality. In the main, those furniture men who assert this need, are sincere and, in a measure, right. But it is our belief that the level of public appreciation for furniture is about as high as in the rank and file of the trade, manufacturers and retailers alike. It would be no exaggeration to say that in a sizable part of the public, that part which expects the best quality in the furniture it can afford to buy, the ability to discriminate between the good and the bad in furniture, especially as regards design, is greater than among the manufacturers and retailers who are at present serving that part of the public.

The furniture business should not lose sight of this fact and deceive itself that these good people of but moderate spending power will be satisfied indefinitely with furniture less acceptable to them than they believe they should be able to buy. If the constantly rising level of education in this country means anything to the furniture business, it means that these people with some knowledge will steadily increase in number and that the ability of the furniture business to satisfy them must also increase.

Undoubtedly, a vastly larger part of the public stands far below the educational level of this growing class, which, for greater clearness, might be called the high school class. Therefore, it would greatly profit the furniture business, if through widespread educational work the understanding and appreciation of home betterment on the part of this more numerous part of the public were raised if only a very little.

THE BUILDING ERA AND BETTER HOMES

THESE are questions which are engaging the attention of the retailer who goes to market while the satisfied *stay-at-home-and-buy-from-pictures - we - can - sell - anything - in-our-store-retailer* slumbers on in false security.

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Furniture men, this Better Homes Movement you hear and read about is not a beautiful dream; it is the most vital problem of your business today. It is *your* problem because you cannot divorce it from your business. You may speculate how you can buy *close-outs* at 33⅓ off; you may continue to play one manufacturer against another for price concessions; but you are sapping the vitality of your business if you shut your eyes to the problem of reaching the people of your community with the message of home improvement and the ability of your store to make it real and practical. That is the straight line to better business. All other problems of retailing,—prices of goods, styles, methods of doing business, collections, sales—all these important matters—are of subordinate importance from a pure dollars and cents standpoint.

It will be dubbed "old stuff" to say to the retailer who *sometimes* goes to market, that the 1922 summer furniture markets should be attended by every retailer who expects to *know* where he will stand this autumn and winter. Nevertheless, we firmly believe that to be a fact and offer it for serious consideration.

CUSTOMERS WITH NEW VIEWPOINTS

WHY so? Because two important movements affecting the retailing of furniture are in full swing and retailers will be discussing how their business will be affected.

The two movements referred to are a stabilized purchasing mood of the furniture-buying public and the revival of building construction. How these two movements affect the retailing of furniture is obvious. In the first place, people who have not bought much furniture for four or five years are coming back into the market but with an increased knowledge of furniture. In the second place, the momentum of home building which has already been felt in many sections is creating a large number of new purchasers of home furnishings, with new ideas based on the better homes they are building.

Retailers are agreed that goods at a price are not desired today. Tomorrow they are less likely to be welcome. What kind of merchandise then is it profitable for the store to put into its autumn and winter stock? The retailer who exchanges ideas on this subject with his fellow retailers and with his manufacturers at the markets this summer is certainly going to be better prepared to meet the situation than the retailer who stays at home and depends on the manufacturers' salesmen for his information. So, we say, gentlemen, take your choice. Stay at home and let others do your thinking or come to market and do your own.

MARKET DATES

THERE still seems to be some difference of opinion, as there always has been, regarding the best time to hold the semi-annual wholesale furniture markets.

In general, the exhibiting manufacturers seem agreeable to any market dates that are most convenient to the greatest number of retailers. In numbers the smaller retailers predominate at the markets. They represent stores with relatively small organizations which cannot spare even one man to go to market when his going would handicap the conduct of business. So these stores prefer to have the market dates come when their business is quietest. Buyers representing the larger stores, many of which are department stores, with ample and highly specialized organizations, can and do make frequent trips to the factory centers to replenish stocks. To them the semi-annual market dates apparently make little difference but they doubtless have reasons for preferring certain market dates and their preference should receive consideration.

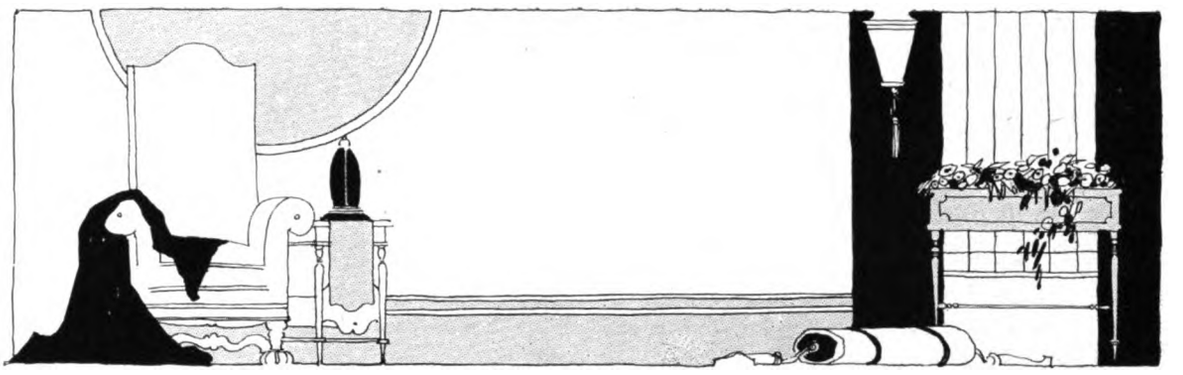
On the side of the manufacturers, the fixing of the market dates is also determined by business exigencies. Some furniture manufacturers sell most of their output to retailers who call at their market exhibits during the market dates. These manufacturers do not maintain large numbers of road salesmen and consequently, want the market dates fixed at such times as will attract the greatest number of their customers.

Other manufacturers stand in the middle ground and take no decided stand on the question of market dates because they feel they have little to gain or lose if the dates are changed. These manufacturers sell their output about equally to retailers who can and do call on them whenever they need stock, and to retailers reached regularly by their road salesmen.

On the other side of the market question stand manufacturers who sell a comparatively small part of their output at the markets and who feel that they cannot lose any business but may gain some by changing the market dates every now and then. They sell the largest part of their output through their road salesmen.

The situation boils down to about this: Several perfectly legitimate, selfish viewpoints exist among both manufacturers and retailers regarding the wholesale markets, for which a least common denominator must be found. All purely individual, conflicting interests must be brought into conformity with this common denominator —on the basis of the greatest good for the largest number. That is the only American way to handle this situation.

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NO MAN'S LAND

The Second of a Series of Discussions on the Need for Improved Credit Methods in Cash and Installment Stores

By WILLIAM G. WATROUS

A PROBLEM CONFRONTING MILLIONS

THEY were sitting alone on the little screened porch; the two little ones already gone to bed on this hot night. There had been nothing to draw them away from home, since they were among those who owned no motor. A subdued light from a cool-shaded lamp in the window threw their figures into silhouette.

The children were restless in the stuffy little bed room, tossing and fussing in their sleep.

"John! We can't stand another year of this kind of living. It isn't fair to the children, and neither of us is satisfied to live this way. We are not used to it, and it seems a shame that we cannot find some way out."

The man did not answer at once. "I have been thinking a lot about this, Dora—and you are right. It has been entirely a question of expediency. If luck had followed me, and the money had come from the old folks as I had always expected it would, then matters would have been different. You were brought up in the moderate luxury of a good home such as a million girls are reared in—and your education, like my own, prepares one for better things than we have been able to command."



Dora had proved herself of the right sort—the kind of girl who goes into marriage with her eyes open, and a determination to live as closely as possible to her ideals.

"Well, John!—we are not a bit worse off than dozens of other young folks we know; and there must be thousands and thousands all over the country who have to make their way in life, just as there are hundreds who have everything made easy in money matters.

"Take Mollie, for example. She and Tom believe that people don't get along very well unless they go in debt—so they've taken a house entirely too big for them, and bought an entire outfit on the installment plan, which, of course, will not really belong to them until it is all paid for—every cent of it."

John was moody and disgruntled; for he, too, was dissatisfied with the limitations imposed by a small income that did not readily balance with their ideals and natural tastes.

Their parents had contributed a few good pieces of furniture when they started housekeeping, and they had added what was necessary from time to time.

But there was no accumulation. Thrift, which usually means strict economy and sometimes deprivation, was a term that had no practical application for them.

Prices had been very high, and were still relatively high, even for necessities.

Into both their minds had come the conviction that they should have a tasteful little house that would be roomier than this five-room apartment. It must be good architecturally, and have some lawn where the children could romp, and be off the streets and sidewalk. And this ambition was in both their minds on this hot, humid night; and so it led them to discuss their problem of a real home fitted with better furnishings, and the various ways to buy them.

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CASH AND CREDIT HOUSES BOTH REMISS

DORA continued: "I think Mollie lost her head when she bought her furniture and rugs. I am sure I could not live with such terrible things as she selected. I would rather go on with what we have, until we can afford to pay cash for the kind of things we want."

"Yes! I have always had the impression that these installment houses sell accommodation rather than good merchandise. People seem to be so overcome by the discovery that they can take a year to pay for what they buy, that they overlook the matter of quality. They either expect to pay exorbitant prices for the privilege of buying on terms, or else are ignorant and don't care what they get so long as it answers a useful purpose."



In this statement, John had expressed a general belief held by a great many people—an impression founded on the once common Borax System of selling.

"Well, John! I could never bring myself to buy my household goods that way. I want *nice* things; and even nice things can be inexpensive if you go to stores like Prim's."

"Yes, my dear; but you wouldn't care to buy some single article of the kind you want—say one a month, and build up your dream interior in this painfully slow way?"

"No—you are quite right. It is so much easier to have a plan in mind, and select things that are harmonious in design and color and then have them all come together, so we could arrange everything at once—and then begin to build up from that point."

"Of course," John replied, "I could go to Prim's, and get sixty or even ninety days' credit from them, but you know I simply cannot pay for what we want in that time and get the kind of goods we want. Here we have the high cost of food, rent, and clothes; that takes so much. Then there is insurance, and church, and social obligations that we can't avoid. It can't all be done at once on a limited income like mine."

"Wouldn't it be splendid, John, if such a house as Prim's would say to me—'We know you like our kind of merchandise, and that you can't well afford to pay cash down, or on our usual terms. So you just go ahead and pick out what you want, and arrange to pay for it within a year, or even fifteen months, at the rate of so much per month.' Wouldn't that be fine? Or wouldn't it be nice if an installment store like Jones' would carry nice things like Prim's, and at fair prices? Either way would solve our problem." This naive expression from his wife brought a smile to John's serious countenance.

"You've said something, Dora. We can't find the right goods and prices at the installment stores, and the good cash stores never take people in our situation into consideration. We live in a sort of social No Man's Land, where the credit house doesn't come up to our standards of quality and fairness, and the cash house can't see a way to invite our business with a policy that would enable us to have a nice home of the kind we want."

FIGURE IT BY DOLLARS AND CENTS

NOW, for fear our readers will think that this staid magazine is going to invade the fiction field, we will drop John and Dora, *cold*. We are through with them, and like Frank Stockton's story of the Lady and the Tiger, we will leave you to guess how these two people finally worked out their problem.

We might as well drop them; for that is exactly what *you* have done. John and Dora represent tens of thousands of people all over America—people who have ideals and refinement; but not enough ready cash to buy what they want when they most desire it.

A large proportion of these Johns and Doras go along for a few years until they lose their early ideals and ambitions. They never *do* buy what they *would* have bought if they had been given the opportunity. So millions of dollars in aggregate sales are lost forever, because the conservative, high-grade cash store makes no provision for John and Dora; and the installment store of high-grade has not learned how to tell its story truthfully, and convincingly, nor how to gain the confidence and good-will of this couple and the multitude of good folk they represent.

It seems a shame that there is left this wide expanse of No Man's Land, peopled by charming young folks who could be taken care of just as well as not—to the general betterment of business and homes.

Perhaps this No Man's Land represents only 5 per cent of the total—possibly more, or less. Even so—for the sake of argument, add 5 per cent to your gross business, and consider how it would look to you.

If yours is a cash store, add a prospective 10 or 20 per cent that you would take from less deserving credit houses that now give you many anxious days and nights through competition—

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providing you adopted a broader system of credits that would readily make this increase—and *more.*

If yours is an installment house aiming at higher ideals constantly; and buying merchandise that you know is honest and good, and that you are selling at a real, legitimate profit—figure 10 or 20 per cent addition to your gross sales in business that you would have taken away from the cash house that is too cautious and conservative, or fearful that it would lose a little prestige gained when dear old grandfather was guiding its destinies fifty years ago. What a chance for you to tell your story, and rid yourself of that clinging "old man of the sea"—Uncle Borax—and his bad associations.

YESTERDAY'S METHODS OUTWORN

POOR old Grandfather and his principles of integrity and fair dealing, is responsible for many sins of omission today. Grandson doesn't realize that his ancestor was poking along on a very narrow margin of capital and profit, and couldn't use other people's money as freely as it is used today. Grandson doesn't figure that there have been great economic changes taking place; and it seems exactly the thing to do to follow out the conservative rules of buying and selling that enabled Grandfather to build a brownstone mansion with two iron dogs and a stag guarding the front lawn, and finally to leave the business with son and take Grandma for a trip to Europe before they shuffled off this mortal coil, and left the business to the boys to follow out.



Prestige must be retained at all hazards. There must be sustained that reputation for good merchandise—fair prices, and a credit department unsullied by any losses, even though business slips away by almost imperceptible degrees.

One almost pictures this ultra-conservative store in heroic bronze, with a tablet inscribed: "Come one, come all! This rock shall fly from its firm base as soon as I."

A COMING DAY FOR CREDIT METHODS

IN THE March issue of Good Furniture Magazine, the writer discussed the problem of broader credit methods for "cash stores," actuated by the knowledge that there is an important field in this consumer's No Man's Land. A large number of letters were received by the editor offering comment, or asking for some information as to what stores have successfully followed out such a plan.

Apparently, this topic touched a live or sensitive nerve in the retail field, and is a subject of quite general interest.

The important point to consider is whether present economic conditions call for a change in policies.

To be successful in any business or calling, one must understand the people to be dealt with, and their problems. Then it is logical to make policies that meet these conditions fairly.

If a cash store finds its business slipping away, and realizes that it is because rival stores are giving good merchandise, rightly priced, on generous terms—it would seem good business policy to adopt some method that would overcome this loss.

In the days of prairie fires, those who were imperiled by the oncoming sweep of flame, started a counterfire that could be controlled, and would stop the greater one—fighting fire *with* fire.

Perhaps there is a lesson in this comparison. Conditions must be met as they arise.

WILL IT AFFECT PRESTIGE?

PEOPLE are demanding better merchandise. Deferred payment houses of the better kind are clearly recognizing this fact and meeting the requirement. If broader credit terms are needed to increase business, or retain it for the cash stores, then the answer is plain enough.

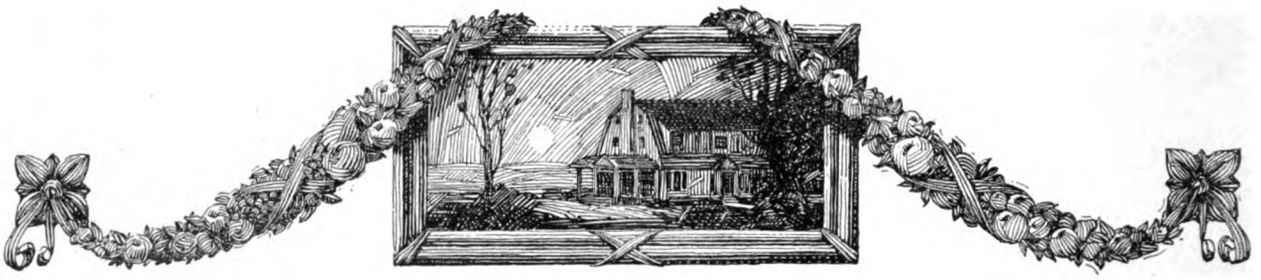
For one thing, arguments for thrift, advanced by governmental and banking agencies of late years, have set people thinking along the lines of saving or paying at the rate of "so much a month." They are looking kindly toward the idea of family budgeting. While the majority do not yet understand how to live according to a budget system, they are ready to be shown. It remains for the store to make them see how to do it.

Interested houses raise the questions as to whether the change from strict cash to broader terms would not imperil prestige by placing such stores on the installment plane.

It is a reasonable question that is likely to be determined by other conditions and factors, old and new. It would depend upon the store and the locality.

This question will be discussed in the July issue under the caption "Will it Affect Our Prestige?"

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FARMER, RETAILER AND MAIL ORDER HOUSE

Why the Trade Triangle Is Shifting to Favor the Small Town Retailer

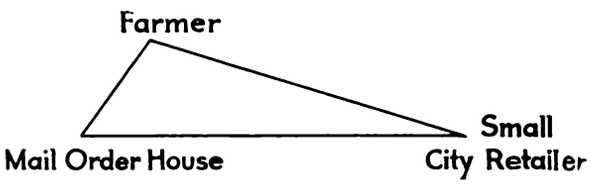
By HELEN CODY BAKER

FARMER THE APEX OF TRADE TRIANGLE

WE ARE too prone to think of civilization in terms of cities. For instance, when we speak—in tones of anguish—of the "young girl of today," we mean the city flapper, and not her country cousin who is growing up on an Idaho farm. In thinking of buyers, too, we who live in or near large cities are apt to forget that a large per cent of the ultimate consumers live in rural districts; that in the past big cities, department stores, large furniture houses, January and July exhibits of home furnishings were a negligible quantity in their lives. Yet out of these country homes came the best of the man power that rules the world today. And these homes are furnished. Country people sleep in beds, eat from tables, and rock their babies to sleep in chairs as well as cradles. Presumably, they purchase this furniture somewhere. Well, where? And why?

No survey of the present situation in the home furnishings industry would be complete without some emphasis laid on the country buyer, and in these articles, which are written to give the consumers point of view, (especially that of the woman purchaser), the farmer has a very important place.

I see him at the apex of a triangle which has shifted and changed during the last few years into an entirely different shape. The other two corners are the small city retailer and the mail order house. In the beginning, the triangle looked something like this:



Until recently, the mail order house has been a close ally of the farmer, supplying every want —with the furniture store barely recognized.

MAIL ORDER FURNITURE

IF YOU were ever a boy or a girl in the country, do you remember how you waited and watched for the mail order house catalogue? And when the flat, bulky, indescribably precious oblong package arrived, by express, in the old days, and later by parcel post—did you ever smuggle it up to the hay loft to peruse the pages of toys and candy in lonely rapture, before the rest of the family got their hands on it? Once out of your possession, you would see no more of it until it had gone the grown-up rounds. Father must look carefully through the farm equipment, sheep-skin-lined ulsters and heavy boots. Bill must have his turn at the sporting goods, camping outfits, bicycles and kodaks. Sis must yearn over the new spring styles, the jewelry, the "Fancy Goods and Decorative Art Pieces," and mother must give hours of thought and study to the groceries, furniture, linoleum, matting and wall paper, kitchen cabinets and pearl-handled salad forks, bath mats, sewing machines, oil mops and ice boxes, heavy pressed glassware and hand-painted cake plates.

For your mail order house had a great opportunity. It supplied every possible want of the home and its inmates. From its pages you could, and can, furnish your house completely from attic to cellar with solidly ugly or cheaply glittering furniture, and even fill your combination bookcase-desk ("art-glass design on door") with such books as Elsie Dinsmore, the works of Harold Bell Wright and Zane Grey, and a long list of tabloid authorities on law, etiquette, mechanics, dress-making, and "Success with Hens."

Every possible want of the home and its inmates is there, except beauty. And herein lies the pathos of that country mother—and the countless other country mothers—who turned the pages of that catalogue in the search for beautiful and useful home furnishings. Useful things they found, but not beautiful.

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HONEST SERVICE OF A KIND

IT IS in this matter of beauty that the mail order house has so woefully failed its patrons —neglected its opportunity. To give the devil his due, many of their more utilitarian products compared very favorably with those of retail dealers. And if the goods, when received, failed to satisfy the customer, he could ship them back again and get his money in return without a word of protest—if he cared to take the trouble. Much credit is due the M. O. H. in this far from perfect world, for this fair dealing. For in the earlier days it often had the farmer completely at its mercy. In many cases, he was so isolated that he had no alternative. The nearest little city was twenty or thirty miles away. The nearest big city meant a long, hard journey. In the west and middle west, distances were much greater. The mail order house dealt with the farmer honestly. It clothed him serviceably, fed him well, and supplied him with reliable tools and farm implements. But it was not interested in hyacinths to feed his soul, and it offered him and his wife, in the furnishing of their home, the slightest possible range between serviceable ugliness and cheap pretentiousness.



In the earlier days, this was not such a misdemeanor as it now seems. We were a new, young, and desperately busy nation. We had all we could do to clear and plow our land and push the outskirts of our civilization across the western plains and mountains. We had no time to think much of beauty in our homes, and little ease in which to enjoy them. But times have changed, and the great fault of the mail order house is that it has not changed with them. In the catalogue that lies before me as I write—the latest catalogue of a large and respectable firm—there are two bed room suites and one for the living room which it would be possible to live with. But oh, the pages and pages of ugly rocking chairs, of hideous brass beds, of outrageous couches! The shoddy rugs and lace curtains!

Imagination sickens at the thought of the thousands of farm houses today in lonely districts; snug comfortable homes of well-to-do people, each with its adjustable-end divan and its red and green "art lamp."

TWENTY-FIVE YEARS BEHIND THE TIMES

JUDGED by any modern standard, this catalogue is twenty-five years behind the times in its home furnishings. As a nation, we are beginning to realize the value of beauty.

I don't know anything about the manufacturer's side of it, so I can't pretend to understand why these atrocities are presented, year after year, to the eager and hopeful eye of the rural buyer. But if you try to tell me it is because she likes and wants them, I have only one answer. If country women really like and want these things—and retail dealers in small cities affirm that some of them do—it is because for years and years they have never seen anything else.

In Good Furniture Magazine for March, Walter E. Mair speaks of certain districts where the "measure of the flair for elegance is silk shirts and red plush chairs, with ingrain carpets for the spare room." I would be willing to wager my newest and most expensive hat that the standards of taste in such communities is still fostered, by mail order house catalogues. They might have made better use of the confidence they enjoyed than to instill in their customers a deep-rooted longing for art lamps and golden oak. But they didn't, and the time is at hand when they will pay for their omissions.

Because the country buyer is no longer dependant on the mail order house. Automobiles, good roads, and steam and electric railways—and the greatest of these is the automobile—have brought the village to his very door, the little city into easy reaching distance, and made even the big city—in most cases—practically accessible.

RETAILER'S OPPORTUNITY AT HAND

MAIL Order Houses must compete today not only with large furniture establishments in big cities, but particularly with small-town retailers. And here the Mail Order House is at a tremendous disadvantage. For one thing, the retailer can adjust his prices during the year to suit changing conditions, while the Mail Order Houses must fix theirs to last until their next catalogue is issued, and must make them high

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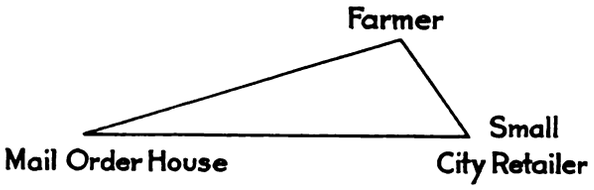
enough to insure against loss during the whole season.

And the retailer knows his trade. He knows the standing of each customer in the community; how much corn Walter Perkins has safe from frost, and what Henry Beale's young hogs will be worth. He can give credit where it is needed and deserved. Farmers get their money when they sell their crops and cattle, and nature has so arranged the seasons that this is not a daily performance. Their income is spasmodic, and they need credit more and can make better use of it, than any other class of consumer.

Bill and Sis have been away at college. Sis has taken a course in Household Administration, and has learned to turn up her nose at "art designs" in golden oak. And the whole family are realizing that to buy from a picture is bad business when you can hop into a motor and in a very few hours—or perhaps even minutes, see and touch the article you want to buy. Even though it mend its ways, the golden day of the mail order house has past. And the hour of opportunity for the small city retailer is at hand.

EVERLASTINGLY ON THE JOB

THE retailer is wide awake to the situation, and will take every possible advantage of it. Unlike the mail order house, he has changed with the times—and he has an open mind for any further changes that are sincerely suggested to him for his own good. I know, for in the past week I have called on six of them in person. Now watch the triangle, and you will see it change in form until it looks like this:



Its nice to be able to say kind things about people, especially when they are true; and it gives me a pleasant glow of satisfaction to write that those furniture dealers were the most courteous hosts and alert business men I have met since I began this tour of personal investigation. They knew, for I told them quite frankly, that I wasn't buying anything—just looking around and pricing things. But what a contrast to the bored nonchalance of the salesmen in the big city establishments where I called last month! These fellows were eager and anxious to show me anything. They were friendly, cordial and helpful without familiarity. They knew their stock—of course they knew it! For in five cases out of six the salesman was owner and buyer, or a brother or son of the owner, or a partner in the firm, and had a paternal interest in every stick of it.

HUMAN INTEREST STUFF

"YOU are pleasant people to deal with here," I said to one fresh-faced youth who had taken thirty minutes of his time to show me through the entire shop during his father's absence.

"I'll say we are," he laughed, "And I'll tell you why. We have to be, that's why. A little town like this is a mighty different proposition from a big city. Those city fellows can turn a customer down hard and he goes away and that's the end of it. We can't afford to be so independent. Why if I have a toothache and Bill Jones comes in here and finds me with a grouch, he'll go straight over to the drug store and say, 'Keep away from Frank Miller, boys. He's an old frozen face!' and the next day it will be all over town. I tell you, we've just got to make a friend of every person in this county. And we have to be on the level, believe me! Not that we don't want to be, because we do. But there's another furniture store in this town, and say—if we put over any kind of a cheap deal the whole country-side would know it in a week. News travels fast in a little place. We have to work to keep our local trade. We compete with the big furniture houses in Chicago right along, and we're getting more of the farmers' business away from the mail order house every year. But we'd never do it by pulling a long face at our customers and going to sleep on the job."

"Do you advertise much?" I wanted to know.

"We used to. Before these hard times came we used to have a big ad once a week in the Summerville Gazette. It cost us fifty-nine dollars every time. Then when things got tight we began to put little items in the "Local Happenings." You know how it is in the country. Every man, woman and child reads that column of town gossip to find out who's married or dead, or who had a party and who wasn't invited. So we'd just stick an ad into that column, beginning like a regular piece of news, and ending 'be sure and buy a congoleum mat at Miller's for twenty-four cents.' We kept track of them, and they brought a lot of people into the store. You'd be surprised. When they got here, as often as not they'd buy something else. One woman came in to get a metal bed we advertised that way, and before she left she'd bought an overstuffed living room suite and a spinet desk. Of course, we know these folks, and they know us. Why, I went to high school with most of the young people

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here, and when they got married they came around to father to help them furnish their houses from the top to the bottom. We've got everything in home furnishings, from ice-boxes to baby carriages." He spoke with pardonable pride.

"Father goes to the markets in July and January. It takes two whole months of his time, but he's got his certificate—it looks just like my high school diploma. We try to keep in touch with all the latest things. We haven't any model rooms yet, but we're going to have another floor above this one pretty soon, and put some in. My brother tends to the window display, and he arranges it like rooms, the way you see it. And I read up on furniture every minute I can get. I never stopped to think about it before, but the other day I happened to read how the lines and decorations of furniture reflect the state of mind of the people who lived in the period when it was built. Take Queen Anne, for instance. Everything was smooth and happy and peaceful during her reign, so you get nice, plain, graceful lines and quiet beauty. Then think how France was under those Louis kings—and the furniture shows it. Of course, polychrome shows our state of mind after the war."

RAISING PUBLIC TASTE

WHAT chance has a catalogue, no matter how brilliantly illustrated with colored plates, against this kind of human interest stuff, especially when it is backed by a first-rate line of goods? Incidentally, it would do the big city salesman infinite good to take a leaf out of his country cousin's note-book. I have quoted this young man word for word, not because he is exceptional, but because my experience proved him to be typical—of this general locality, at least. In his shop and in the five others I found not only courtesy, cordiality and salesmanship, but furniture of surprisingly excellent quality and pleasing lines. Of course, there is always a possibility for unfavorable comment. The small-town salesman is hampered by lack of space and lack of money. He has just begun to realize aesthetic values. He displays an alarming number of incongruous things. But he is alert, alive, and everlastingly on the job. He knows his own deficiencies. He is optimistic for the future, in spite of the lean years that have passed. He honestly feels some responsibility for, and interest in, the home atmosphere of his customers.

"It's our pleasure, always, to sell the high-class article when we can," one salesman said. "However, a lot of folks come in here with their minds pretty well made up, and we have to give them what they want or lose their business. I showed those two-toned rugs to one lady for a half-hour last week, and she sat as mum as an oyster. When I got through she said, 'I kind of had a red and green one in mind—something nice and bright.' I could tell from the way she said it that red and green it would have to be, and red and green it was. But there's twice the demand for really good furniture that there used to be."

MODEL APARTMENTS IN EVIDENCE

TWO of the establishments I visited carried just one good line of well known furniture, supplemented by a catalogue from which customers might order things that the limitations of their space prevented them from keeping in stock.

One man, who was badly hampered by lack of floor room, had rented two flats on the upper story, and furnished them completely and tastefully as model apartments—wall paper, curtains, rugs and all—even down to a jar of cookies in the white-enameled kitchen cupboard.

MEETS CHANGING CONDITIONS

I WENT through one of these model apartments just behind two white-haired women who were unmistakably farmers wives. They touched the polished surfaces and quiet toned papers softly, and exclaimed with pleasure at everything like two children.

"Wouldn't you like to begin house keeping all over in a place like this, Mary?" asked the older of the two, a little wistfully, as she peered into the depths of a porcelain-lined refrigerator.

"Wouldn't I just!" Mary had paused before a painted breakfast suite displayed in a small room just off the kitchen. "Well, we can't," she continued cheerfully, "But the children can, and I've half a mind to buy this set for my son John and his wife Susie, to put on their glassed-in porch. Things have changed a lot since we got married, Sarah."

Things have changed; but the small-town retailer is awake, and eager to change with them. With this spirit, he will succeed, and profit by the opportunity that the mail order house has lost. Sis and Bill, and John and his wife Susie, will never furnish their homes from the catalogue.

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THE "AT-A-PRICE" MENACE

How Too Much Quick Profit Goods on the Market Affects Wholesale and Retail Textiles

By WALTER E. MAIR

FOR STABLE PRICES OF LOW LEVEL

LET us range casually into the field of industry and see what is going on in the early months of the Summer of 1922, the fourth since the Armistice was signed. Considering the home furnishing crafts, particularly in the textile line, we find a determined drive on the part of retail merchandising men for stabilized and if possible, lowered prices. We find the ultimate consumer of the above-mediocre type saving money, buying cautiously for the most part, and in effect, suspicious still of anything that merchants may have to utter with regard to comparative values and the desirability of buying.

Heavy advertising sells goods and makes money for purveyors of job lots of anything seasonable, including rugs, carpets, those draperies that make dull rooms glow; that furniture which adds to the mere house the touch of livableness. Yet withal, business is dull and the principal hope of those selling agents with whom we have talked lies in the fact that building is booming as it has not boomed in a long time.

Wholesale buying is now and again stimulated by speculative market rises in raw materials. The cotton rise has done its little bit here and there to promote interest. But the fact remains, as pointed out by Mr. Campbell, of the wholesale drapery department of Stern Brothers, that "there are plentiful supplies of almost any sort of wanted goods"—barring certain floor coverings —"and no tendency to raise prices will be found anywhere." Even the increases put upon carpets at the last auction, and shortly before, have met with buyer resistance in the ultimate market, we are reliably informed; the secondary markets are like a huge sponge, able to absorb and to evaporate only so much production in a given time. Adding to the profit-margin is perilously like putting oil on the reservoir, to try to keep off the mosquitoes of buyer-uncertainty, only to find that the process of evaporation of the fluid is retarded and productive processes are forced into partial stagnation.

TREMENDOUS VACUUM OF UNFILLED WANTS

BUT the startling reality of things, as we gather it from the opinion of selling agents on Fifth and Fourth Avenues, is that the country has a tremendous vacuum of unfilled domestic wants, which it cannot fill until business gets away from the bogies and commits itself to one brave policy—that of plunging a little into production and distribution *on behalf of the average man.*

Just what do we mean by this? Simply, that there are tremendous money reserves in this country which might well be in circulation now. Lack of foreign trade discourages complete confidence, and checks full production. But, if we were really producing all we can use in normally prosperous times, *we would really be almost, if not quite, normally prosperous.*

For example: The writer has been approached by more than one acquaintance, anxious and willing to buy furniture and draperies at wholesale prices, within the last two months. These acquaintances were too discriminating buyers to pay any attention to flamboyant job-lot advertisements by retail stores. They had probably looked over some of these and come away convinced that there was still a lack of price-coordination in the general range of values. They represented *American homes.* The genius of domestic life wants and needs the nourishment that may be afforded by adequate, well made and conscientiously conceived home furnishings. The home must be attractive to live, and just as every instinct of the delicate tendrils of a morning glory is to twine around sturdy support, that it may lift bright blossoms to the sun and attract the pollen-bearing bee, so the sturdy flower of home life clings to those supports by which it can attract youth to it, and keep up the age-old miracle of mating.

But you can't grow a rose in a tomato-can, and you can't get the consumption of home furnishings back to a wholesome basis while the merchandising man neglects the general field on behalf of the quick-profit merchandise which he can wrest from anxious manufacturers at distress prices.

MOVING CLOSER TO RETAIL MARKET

LET us note here the tendency to shorten lines of communication between production and consumption. One of the larger firms manufacturing cretonnes and other draperies is moving from down-town New York to up-town New York, and although perhaps it would not so admit, its principal advantage lies in the fact that it will be in the "advance sector" of the zone

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where business makes its direct physical contact with New York's better residential sections. Direct-to-the-trade is the way that firm is said to be selling, in effect, here in New York. It is catering also to decorators.

It is doing what it did, not so long ago, in another city where it maintained headquarters. Conditions were as follows: Nearly all the drapery wholesalers had offices in one building. This concern struck out for itself, after a painful struggle in small and inadequate quarters, determined to install its offices in luxurious rooms where the showing of the goods would be in itself an aid to buying. The policy won, and before long, rival firms were moving into the hitherto exclusive neighborhood in sheer self-defense, for the concern that moved toward its retail market was getting the lion's share.

It is understood that the rent to be paid in the new up-town site in Gotham may be as high as five times what it now pays. The question is —will this policy hold good in more extensive efforts to reach the retailer outside the metropolitan district, where there is much opportunity to eliminate the wholesaler under current conditions? And would mill agents selling direct to the retailer, by moving into "good" cities like Des Moines, Omaha, Denver, etc., prove the wisdom of the contention that a straight line is the shortest distance between two points?

RETAIL READJUSTMENT LAGS

IF WE consider business situation as it is developing this season, we are impressed with the contradiction between what has been done by way of improving fundamental conditions, and what has not been done by way of improving the attitude of distributing factors. Incidentally, as was reputed to be the case with certain tribes of Indians, one might remark that some of them will never have the proper attitude until adequately tomahawked. A speaker at the National Association of Manufacturers frankly confessed as much in New York the other day when he said in effect:

"For the needs of America there are too many people adding their profit to the first cost of commodities, without rendering in return an adequate service in distribution. Too many are merely interrupting the flow of goods from mill and mine to store and hearthstone, without doing more than doubling the cost to the already distressed consumer." Such action serves as a ball-and-chain on the feet of readjustment.



DANGERS OF APATHY

THE gist of our thought in summary of what we have found wrong with conditions since the first of the year is that the foundations of prosperity are here to stay, but that the machinery of prosperity needs considerable attention. Two of the largest cotton piece-goods concerns in the country took advantage of their strike-clause protection and cancelled every contract to deliver, a fortnight or so ago. The merchants bound by those contracts are said actually to have sighed with relief in most cases! Why? Well, one might go back to a long story of fat wages and fatter dividends, in which these same mills figured shortly after the boom had reached its zenith. One might cite a consumptive market glutted, a world-market listless and unresponsive, and a deflation foreboding disaster unrelieved by any promises other than to "make labor take a reduction."

And now, as Mr. W. P. Mockridge of E. C. Carter & Son points out, many merchants are forced, or think they are, to disrupt the process and undermine the standards of the house furnishing industries, merely to sell cheaper goods than the public really wants; which is a bit better situation, come to think of it, than in the cotton piece goods industry, where merchants are too apathetic to try to place their orders elsewhere even when two big mills cancel contracts!

INFERIOR GOODS HURT CURTAIN MARKET

WITH these facts before us, let us consider in optimistic vein further gleanings in the metropolitan textile markets. Mr. Mockridge reports that the dumping of stock by one concern making high-grade goods at prices approximately 50 per cent off the norm, has embarrassed distribution of better grade lace curtains to some extent. This stock included Irish point and other expensive patterns, which went to retailers at such prices as to indicate either a distressed financial position on the part of the producer or a complete abandonment of his former policy with regard to high-grade lace curtains. Probably a little of both, because, as Mr. Mockridge demonstrated very clearly, it is too hard to show the average buyer at retail nowadays wherein lies the value of a $35 pair of Arabian net curtains, since such attractive goods of drawnwork or *filet tiré* can be had much more cheaply.

"Merchandising men must be won away from the short-sighted policy of exploiting only cheap goods nowadays," commented Mr. Mockridge.

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"The low-end marquisettes which are demoralizing the normal range of the curtain market will only reflect on the store in the end, and for the sake of a little immediate turnover will sacrifice the goodwill which it will take a long time to regain after buying power has improved. We personally will not put out the kind of curtains which are being offered to the public as bargains these days—as low, for instance, as 95 cents a pair.

"One large store of supposedly the highest reputation offered recently a curtain as 'at half price' which did not in its actual fabric correspond in the least with the advertising write-up. A curtain we were asked to furnish to sell at $2 we could not offer wholesale for less than $2.10, and it probably was bought at about $1.35, but this did not represent our quality, nor did it represent a legitimate profit to the maker. Some manufacturers are turning to very inferior stuff to get turnover. Retailers are forcing them to do that, or sell at no profit, while the consumer pays his margin to the retailer just the same. We have not got the volume we might otherwise get, but we intend to maintain our standard of product."

Among novelties with which one concern expects to liven up business this summer is a new line of Philippine hand-drawn scrim and voile curtains, in white and ecru or cream, to sell at from $2.50 to $5.50 wholesale. These include not only a complete border design in drawn-work, but in many cases medallion designs at the corners, done by Philippine girls under contract to the concern. This labor cost is lower than American labor cost, and the fame of Philippine drawn-work of all sorts is, of course, widespread.

DRAPERIES TO SUIT MANY PURPOSES

AS TO what is being offered and accepted in draperies and upholsteries, business is not yet in sufficient volume to make possible any sound deductions. Early spring warmth has disappeared and reappeared, and for only a few days out of the last thirty do retail stores report a record of really normal spring business.

In looking over the lines of Stead & Miller, with the assistance of Mr. O'Connell, of their New York office, we were impressed with the evident effort being made to achieve, first: sunfast and tubfast colorings; second, flexibility and adaptability of fabric and design, for almost any decorative effect. Blue, sand, taupe, mulberry and pastel shades generally were shown. Striped and plain tapestries, one pattern to be used in side hangings and the others for curtains and valances, were displayed in a wide variety of blue and green and gold and mulberry, combined or plain. Rajah or shikii cloths appeared attractive in one or two fibre numbers, although these were obviously of a type to appeal to the woman with out-of-the-ordinary ideas of home decoration.

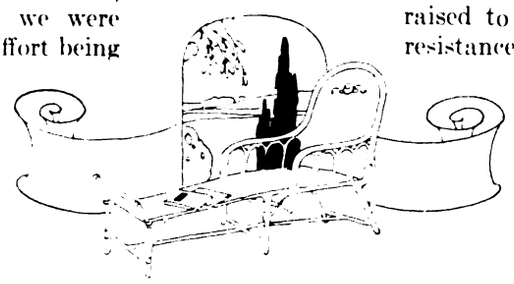


Table runners in Portuguese damask, gold, peacock blue and mulberry hangings for contrast; fibre and mercerized stripes in jade and sand, were also prominent. Here and there tonic designs stood out strongly from among the floral themes. The use of fluted Doric columns as the basis for one design was attractive, but rather reserved design. This concern shows some heavy wool and silk-and-wool upholsteries, reminiscent of ingrain designs of the old days, also a few patterns in petit point. Response so far is reported as irregular, and largely centered on certain favored patterns. The Middle West, Mr. O'Connell reports, is still indifferent—obviously because the farmer wonders whether he will get market values for the products he is now getting "into production," and because he is thoroughly aware that all that he has achieved by way of increased compensation from Washington powers is what he wrested away from them through legislative threat and voters' boycott.

CARPETS, DOMESTIC AND ORIENTAL

AS TO the carpet situation, retailers report that the increases this spring have proved themselves a boomerang in some cases. Even the popular Wilton has felt the need of more late spring inquiry, and job lots of various floor-coverings are being retailed by side-street stores at astonishing figures.

Alfred Morse, of Stern Brothers, says that "the weather from a retail standpoint has been unfavorable in the past few weeks for good spring business. We have been selling more heavy stuff, Axminster and Wiltons and Velvets. We believe that prices will keep up but jobbers are holding off and big stores are afraid to put in heavy stocks. With carpets up 3½ to 6 per cent, and one standard make of rug, for instance, raised to $125, there is added buyer resistance. The middle class buyers are looking for cheaper goods unless higher grade goods come to a less expensive basis. The people who will buy most of the Wilton rugs next year can't pay $125 for them. A nine by

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twelve will have to sell for less if their interest is to be held. Those who can afford to pay that much will buy an Oriental. Before the war, remember, an Anglo-Persian could be sold at $75 or $76 that now sells two-thirds higher."

Mr. Parker, of Costikyan & Co., Oriental rug importers, reports a slow demand, with buyers characterized as "cranky." While the 25 to 33⅓ per cent reductions effected in February helped move a lot of these goods, the Oriental market remains discriminating and languidly "from Missouri" on all offerings. Here and there novelties are toning up the floor covering market, such as chenille specials at obvious concessions. Grass rugs and carpets are as yet not moving as they should be by this time, and the best that can be said is that most buyers really anticipate that the total of the season's business will average fairly high by the time industrial progress has at last overcome the inertia of business and poor cogs in the production machine have been discarded "for the good of the service."

FOREIGN GOODS MARKETS

ANENT the situation abroad, George H. Gardner, of the Mills and Gibb Corporation, gave us some interesting side-lights on what factors are entering into the problems of importing house furnishing textiles from overseas. France, he found, holds everything high, including her notion of her own importance. The Frenchman, he says, will not consider selling goods on a replacement idea of profit, but must have his clean percentage on first cost.

"He will rather let goods lie on his shelves for years than close them out at a book loss," says Mr. Gardner. "One Frenchman, when told that a certain piece of goods was getting positively dirty by long lying on his shelves, remarked—'O, who knows but some of these days an Algerian will come along and that will be just the piece of goods he is looking for!"

"The Frenchman is independent. If an American says he ought to sell at replacement value, he reminds you, 'Look, we have buyers from Great Britain, Germany, Switzerland, Italy, everywhere. Why should we sell our goods as you want us to?' Considering the price at which you might buy goods in France eight months ago, the cost of them now would stagger you. And yet the Frenchman is right as to the variety of his trade and their demand for his goods. While the franc, which was seven cents then, is worth nine point thirteen now, don't forget that everybody still comes to Paris to buy.

"As for the Germans, they are rushed to death, and independent as though they had won the war. No matter whether you may have corresponded with a German for a long time, he could hardly take time to quote you prices nowadays. Most of them have sold up their lines, and don't care whether they sell you anything or not. Their customers are Norway, Sweden, Denmark; and England is proving a very strong market for them. However, they are very careful in quoting prices to customers from the United States. On one item which cost 261 marks when I arrived, a cost of 318 was fixed before I left.

"England is in a bad way. Their trouble began with putting the price of coal too high. Their transport costs are exorbitant. They have had various strikes. With exchange in France's favor, Calais had all the advantage of Nottingham on laces for a time, although readjustment in money is making that different."

No matter what happens at Genoa, or later at the Hague, it would appear that these United States have much to be thankful for.



Combining Colorful House Furnishing Fabrics with Furniture in the Windows of G. A. Ensenberger & Sons, Bloomington, Ill., during the Spring Furniture Fashion Show

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SEEN IN NEW YORK

Autumn Plans Which Promise to Bring About Better Art in Business

AUTUMN SALON OF HOME FURNISHINGS

THE Art in Trades Club of New York is organizing an exhibition of fine house furnishings for the opening of the Autumn season. During the summer, the exhibition committees will be busily engaged preparing and carrying out elaborate plans intended to transform the top story of the Waldorf-Astoria into a succession of rooms, showing the best that our industrial art can produce.

This is the first large exhibition ever attempted by the Club, and will be unusual among the New York exhibitions because of the complete interior settings in which manufactured articles will be displayed. Each exhibit will be shown "in situ" so that the visiting public can acquire a more perfect knowledge of house furnishings.

NEW INDUSTRIAL ART SCHOOL FORMED

ON APRIL 24th, the Upholstery Association of America had its annual dinner. Considering the many important questions with which the upholstery trade is now confronted, this gathering in a popular restaurant had a singularly carefree atmosphere.

On the following evening, April 25th, the Art in Trades Club held its annual banquet at the Hotel Astor in the North Ballroom. This large and spacious place was amply filled with an enthusiastic crowd of Art in Traders, and in contrast with the dinner on the previous evening, the gathering had a much more solemn mien.

The principal event of the evening came when the chancellor of New York University, Mr. Elmer Ellsworth Brown, and Mr. William Sloan Coffin jointly announced a far-reaching plan of educational activity in which the University and the Art in Trades Clubs are to cooperate. With the two organizations, there will also be affiliated the National Academy of Design.



Ceramic Wall Fountain, by Mrs. Tyler, exhibited at the Keramic Society's Exhibition at the Art Center, New York

The New York University, acting as an educational center, will supply the literary background. The teaching of drawing and painting will be carried on through the National Academy of Design, while the application of this knowledge to the everyday affairs of trade will be taught in the new school to be formed under the direction of the Art in Trades Club.

The Art in Trades Club idea is to have classes, lectures, and conferences during the daytime—general courses which might be useful for salesmen, but more especially useful for buyers and for the general public, teaching the appreciation of fine designs and of good craftsmanship as expressed in terms of modern industrial production. The fundamental principles of good design, handsome textures and agreeable composition will be elucidated by skilful speakers. In the evening, there will be a more technical set of lectures, particularly intended for those Art in Traders who work during the daytime and in the evening would like to study and gain a wider knowledge and more thorough understanding of all the materials they handle and the problems that confront them during their working hours.

Later on, it is intended to broaden this curriculum so as to include classes in the advertising art and the wonderful developments of modern lithography, etching, engraving, and printing.

ART ALLIANCE TEXTILE COMPETITION

APPARENTLY, the young artists of America disdain knowledge or real information and do not care to learn the rudiments of industrial art. In a recent competition for textile designs at the Art Alliance, careful measurements and specifications of drawings useful for the different prizes were sent out. These specifications were very carefully worded and extremely easy to understand, and yet the designs sent in were almost invariably in measurements that were not useful to the manufacturers. It is strange to think that when the contestant for a prize knows the drawing for a certain prize ought to be ten inches wide, that he should cheerfully proceed to make it eight and a half, or six, or nine, or some other figure which precludes the actual use of the drawing for the purposes intended.

If the Art in Trades Club can bridge this chasm

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between theoretical art and its practical application, its efforts will be worthy of the highest praise and commendation. The New York University with its Altman Foundation for just this purpose is ready to lead the way and afford the practical support and financial backing which these endeavors call for.



Decorative Possibilities of Ceramics—Arranged by J. E. Levy, at the Keramic Society's Exhibition

THE KERAMIC EXHIBITION

ANOTHER showing of American skill that was well calculated to give artists and art patrons enthusiasm for our native handicrafts was the Keramic Society's recent display at the Art Center, the first exhibition of its kind since the war. The handsome forms, gracious patterns and splendid colors which the varied types of pottery and porcelain displayed, were eloquent testimonials to the continued progress of our native potters.

The use of some of our best American furniture as a part of this Keramic Exhibition gave an added charm to the general effect as well as helping to bring out the beauty of plates, cups and vases. The delightful quality of Binn's "high fire" table sets, the quaint color of Maud Mason's patterns, the splendid brilliancy of Heckmann's colors were all enhanced and rendered precious by handsome furniture from some of our best known manufacturers. In this way, the exhibition was given a pleasant, almost domestic air.

Indeed, if one could advise the artist potters of America, one would say, "study your handicraft as a detail of American home making." The day is past when people buy ceramic objects as curiosities. What we all need are objects of beauty that we can use in our daily lives."

GERMANS EDGING IN TO THE MARKET

IT IS curious to note how German house furnishings are endeavoring to push their way into American trade circles, more by camouflage, than by honest introduction.

At present a collection illustrating modern Teutonic taste is being pushed on the attention of our museum directors and is officially described as "An exhibition of decorated porcelain and earthenware, glass, metalwork and jewelry, needlework and textiles, wall papers, decorated leather, books and hand-printed papers, woodwork, enamels, silverware, toys, and art novelties produced within the last four years by the best artists and designers in Germany, German Austria, and Czecho-Slovakia."

What one really sees in this collection is how Germany makes imitations of Copenhagen pottery and porcelain cheaper than such things are made in Denmark; imitations of French jewelry cheaper than jewelry is made in Paris; hand-printed textiles cheaper than they are made in England, and so on through a long list of "art novelties" and handicrafts.

Exhibitions and publicity concerning fine things made in the United States seem the best method to counteract the demoralizing tendencies of post-war commercial competition.

These exhibitions of applied art show us primarily the danger of an invasion of bad taste backed up by low prices and very daring methods of twentieth century merchandising.

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AMERICAN CABINET MAKERS

By Wm. Laurel Harris

PART I. OUR ARTIST HANDICRAFTERS

THREE CLASSES OF PRODUCERS

IT HAS become a great sport among Congressional investigators, social economists, and more sensibly among members of the industry itself, to speculate as to the furniture manufacturer's cost of production—such as, overhead, wages, raw materials—in an effort to determine whether he is meeting current price issues as a sound business man or as a brigand. Even the consumer public, perplexed and fidgity over the prices paid for house furnishings, fancies it can figure out how much the goods cost to produce, and how much it should have been sold for. Most of this speculation is of a wild-cat nature, because it is not based on facts, or sufficiently sound ones at that.

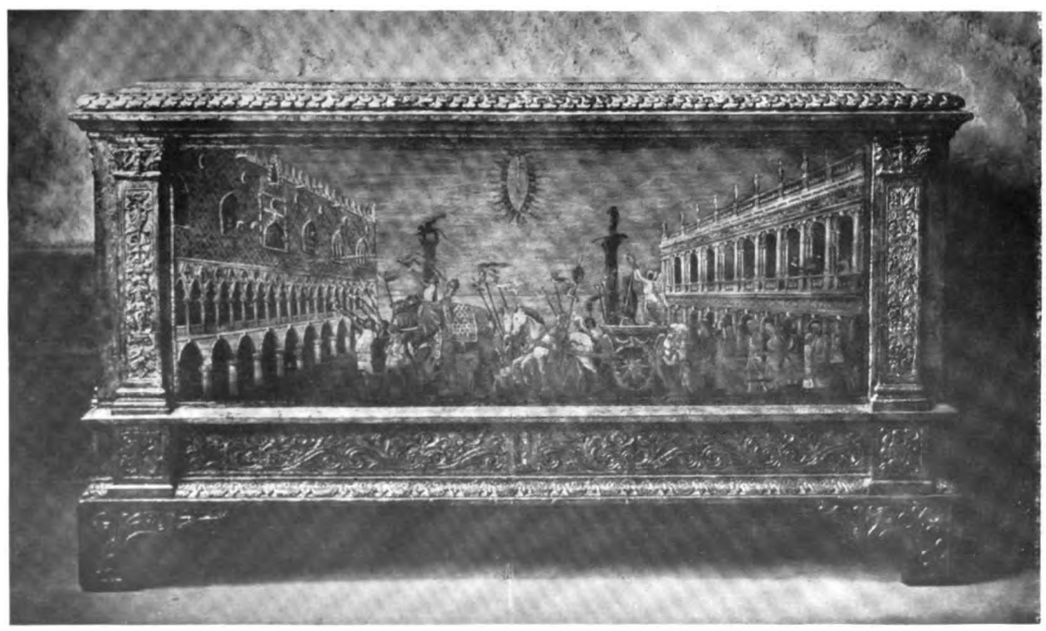
To understand thoroughly the cost problems which present themselves to modern furniture producers, it is necessary that we first get a clear idea of the various types of manufacturing shops, and the problems confronting each. For instance, there are furniture producers whose methods of making furniture date back to a century and a half ago, even to the extent of preparing the raw lumber by laborious hand process. Others depend on power and the machine for the rough preparatory work in which the element of craftsmanship is absent. Still others use the remarkably developed wood-working machinery with such ingenuity as to dispense with hand work almost altogether.

HAND-MADE FURNITURE

WHILE we may progress in the *science* of furniture making, the standards of perfection in the *art* seem destined to remain the standards of the ancient handicrafts. It is generally understood that the skilled artist-craftsman sets the styles, creates the first types and reaches superlative achievement in all the decorative arts and trades. For this reason, it is the constant desire of all producers of fine furniture to have their work considered *hand-made* in contradistinction to machine-made furniture manufactured in bulk with very little attention given to pattern, form or color. This term *hand-made* usually means that, while power machines are used for the rough preparatory work, hand work only is employed wherever the element of craftsmanship is desired.

POWER MACHINERY A MODERN ESSENTIAL

THE individual handicrafter, who has not sufficient money to purchase for himself labor-saving devices to assist him in the rough preparatory work, finds his time and strength



Polychrome Chest in the Italian Style by Morgan Colt, Artist Handicrafter

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absorbed with the drudgery of handsaws and chisels, and his product in all but hopeless competition with that of the better equipped shop.

There is no advantage, so far as grace and beauty are concerned, in having all the rough work done by hand. It is necessary to emphasize this point because power machinery is an essential factor in all modern progress. Many misunderstandings have arisen because the buying public has failed to appreciate the difference between such honest labor-saving devices as ripsaws, bandsaws, set-off machines or variety moulders, and certain other questionable contrivances that tend to deaden the skilled craftsman's talents, instead of expediting his work. A bandsaw, for instance, will do the work of twenty men in the finest possible way, while a carving machine effects only a slight economy and may paralyze the skill and imagination of the gifted craftsman on whose final touch the style and finish of splendid furniture depend.

In the popular imagination, the term "furniture manufacturer" suggests a number of people in some large building equipped with machinery, turning out chairs, tables and other articles made from wood or metal, on a quantity basis of production. Furniture manufacturing as thus indicated is a comparatively recent innovation, factory production on a large scale having begun only shortly before our Civil War.

This method of collective action in industry typifies only one means of modern production. Shading off from it in many different directions



Chest of Drawers and Desk, by Morgan Colt



Spanish Writing Desk, designed and executed by Morgan Colt

are simpler as well as smaller varieties of shops, in which individual talent and personal activity take a leading part.

STYLE MAKERS OF YORE

LOOKING back through history, one easily perceives that the individual furniture maker has always been the dominant factor in the designing of home furnishings and particularly in setting furniture styles.

On the other hand, whenever large populations have gathered together in great cities, there has always been evidence of a tendency to bring about mass production. Until comparatively recently, power machinery was unknown and the economies of mass production were obtained through the specialized development of talent, so that one man became an expert in carving, another an expert in joining and still another, perhaps, an expert in finishing or in color.

The furniture ateliers of Alexandria during the early Christian era were famous throughout the world, and produced remarkable chairs and tables through collective action of many artist-craftsmen and artisans.

As an adjunct to all collective industrial effort of this kind, there had to be a style making reputation established. Each great manufacturing center was in its time reputed as excelling in all

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Seventeenth Century North Italian Chair, produced by laborious Hand Methods

that goes to make fine house furnishings. This reputation for style making was largely dependent on the style tastes of emperors, military conquerors, or great spiritual leaders.

WHO MAKES THE STYLE MAKER TODAY

IN MODERN times, the public demand for this or that style of furnishing which makes mass production profitable and possible, comes from other reasons than those of political or governmental power. Reputations for cities and neighborhoods are made today through the mighty forces of advertising and national publicity, and by the great influences of art critics and of literary men who exploit and glorify the furniture of Paris, London, New York, or any other city that is fortunate in representing the highest standards of art. American manufacturers have been backward in utilizing these active twentieth century forces of publicity.

Too often in modern times when a reputation for a manufacturing center is established, there are unscrupulous producers who take unfair advantage of the reputation built up by their competitors. If a town has a reputation for making the finest qualities of furniture, men making cheaper qualities of a similar type, locate there and sell the products of their mills to people already predisposed to consider things coming from that town as having especial value. For this reason, it is absolutely necessary for the leaders of the industry to band together and work for the upbuilding rather than the tearing down of standards. The well known practice of cheaper firms to "cash in" on the business of their betters often causes a misunderstanding among buyers, who repudiate entirely the idea of manufactured furniture and try to have all their house furnishings made by individual craftsmen.

THE ARTIST FURNITURE MAKER

THIS easily understood state of mind makes possible the existence of such distinguished individual makers of fine furniture as Morgan Colt of New Hope, Pa., and Miss Floyd K. Hanson of New York. Such furniture makers as the two just mentioned do not enjoy an entirely enviable position in the community, because they have no adequate methods of distributing the products of their shops, and all their splendid achievements are the results of almost endless labor. They are obliged to act for themselves as



Seventeenth Century English Chair, in which Machinery played an important part through the Utilization of Lathe Work

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distributors and general managers as well as artists, designers and furniture creators in a restricted sense.

As the profits of their activities are never large, they are ordinarily constrained to establish their studios in places where the ground rent is slight and overhead charges can be reduced to the minimum.

MASTERPIECES FROM THE GOTHIC SHOP

MORGAN COLT has his shop which he calls The Gothic Shop—in a remote part of Pennsylvania in one of those artistic colonies where "business" of any sort is ostracized. Here in a quaint and sequestered neighborhood where living conditions are extremely simple, Mr. Colt is able to work out his own ideas and carry on his exquisite work in a most painstaking manner, making furniture on the same principles that artists apply to painting pictures.

Critically, the polychrome furniture by Morgan Colt may be considered as unique handicrafting on Gothic lines, rather than as representative of twentieth century industrial art. This distinction should be made because time and labor are not considered by Mr. Colt and the one desire he has at heart is to produce furniture superlatively fine and splendid in tone and color.

Too much praise cannot be given to artists of this type who devote their talents to a form of furniture not in itself remunerative but which helps to preserve handicraft ideals.

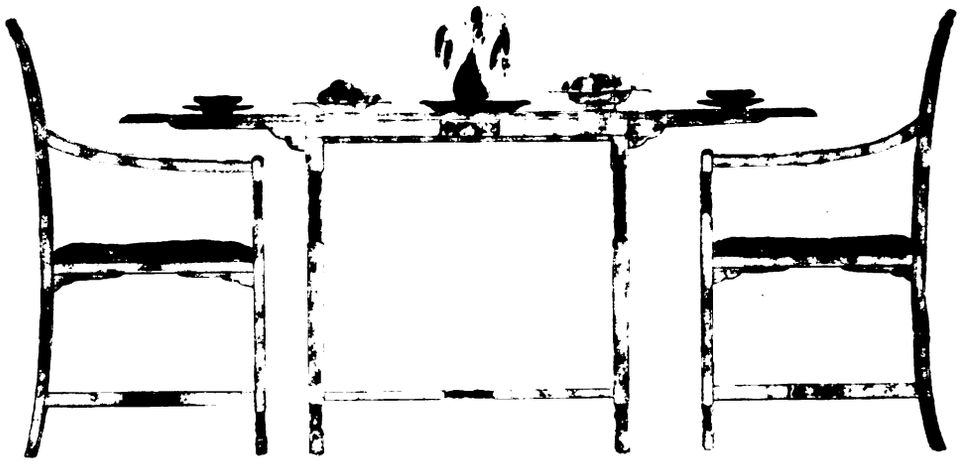
Morgan Colt's furniture is exquisitely rich in its design and tone and in the endless variety of its hand wrought details. The masterpieces he produces are of the same artistic value as sculpture, stained glass or hand-woven tapestries.

ANOTHER COLOR ARTIST

FLOY K. HANSON is another individualist of this type, who plans her furniture and perfects its general decorative beauty without much thought as to its ultimate selling price. That is to say, the motive power in her mind is not that of making something to sell; rather, artists of this type struggle to make something which their brother artists and art critics admire.

At the present time craftsmen and artists of this character are devoting their greatest attention to different qualities of polychrome finish for their work, partly because they are extremely interested in color and decorative schemes of ornamental value, and partly because men and women of their profession are not ordinarily very thoroughly trained in making delicate joining, or doing the other manual and necessary work connected with furniture construction. Sometimes such artists buy their furniture ready made "in the white" and restrict their efforts to surface decoration and embellishment.

It is not without good reason that Mr. Colt calls his establishment at New Hope "The Gothic Shop," because the method of work employed by the artists of this type harks back to mediaeval days rather than partaking of twentieth century activities. But the artist-furniture makers of America are apostles of good taste and heroic protagonists of fine craftsmanship.



Polychrome Furniture, produced in the Studio of Floy K. Hanson

Note: For the illustrations of furniture shown with this article, acknowledgment is hereby made of the courtesy of Morgan Colt, Miss Floy K. Hanson, and the Metropolitan Museum of Art.

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THE FRENCH FURNITURE REVOLUTION

Part II. Some Modern French Interior Decorators

By OUR PARIS CORRESPONDENT

WHO'S WHO AND WHY

IN MY article on The French Furniture Revolution, Part I, I sought to give a general idea of the present situation of the furniture trade in France, commercial as well as artistic. This month, I wish to confine myself to the ideas of some of the modern interior decorators as exemplified by their creations and methods of treating the problem. I cannot cite any one of the artists as the exponent of the modern school, as they all have their peculiar qualities which are the outcome of the revolt against "style" furniture. What is lacking in one is found in the other.

Some, who started life as artists, are now gradually adapting their sentiments of pure art to practical ends while others who had less poetic blood in their veins have built up an architectural craftsmanship of great simplicity and beauty.

But each in his own way is bending his energies toward the perfection of a furniture style which will suit the people of today; and each is working intelligently, basing his activities on certain principles of design and workmanship.

THE ARCHITECTURAL STUMBLING BLOCK

AS RAPIDLY as possible, these leaders are putting out of the way the stumbling blocks to success. They have won over the prominent manufacturers in the St. Antoine quarter, the furniture section of Paris, so that they will now actively cooperate in carrying out modern designs in their well equipped shops. Through other channels, they are educating the public to see the advantage of the democratic styles. And now they are endeavoring to cement a working friendship between themselves and the Paris architect. Just as it is difficult in our American homes to fit apartment-sized furniture into rooms with eight-foot ceilings, so it is hard for French home makers to place the modern, simple furniture of lesser size in their interiors of palatial proportions. For a modern *ensemble,* these architectural arrangements must be considerably altered in order to produce an agreeable effect. Hence, particularly in the building of new dwellings—and Paris, like every American city, is underbuilt and is nearing an important construction era—



A Parisian Bed Room with Furnishings, designed by Maurice Dufrene

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the modern interior decorators are working for architect co-operation, to secure smaller sized rooms with lower ceilings, and equipped with modern conveniences.

To survey the works of this school of interior decorators, is to glimpse in the broad the "modern art" field. That these leaders are successful, is due in a measure to the soundness of their views and to their sincere effort to translate the vague popular longing for modern furniture into actual form.



Lacquered Chair, by Charpentier

MARCEL CHARPENTIER

I SHALL begin with the work of Marcel Charpentier because of his vast experience in many other lines pertaining to interior decoration long before he openly set up a shop as a modern decorator two years ago. Having eighteen years of practical experience in all fields, Charpentier is known today in Paris as the "assembler" because of his pure and supple taste and his sense of bringing all objects composing his compositions into accord—furniture, hangings, rugs, lights.

When I asked him about the execution of difficult designs in his carpets and rugs, he replied that the details of designs were often lost in the general effect and consequently they should be subordinate to the plan pre-conceived for the entire decoration. In his opinion, *certain themes must be worked out and all objects entering into the composition must be made to build up this idea; be it in color or in form; be it in the carpets, the curtains, the chairs, the wall paper or the tapestry.* For example, Charpentier will seek the value of an object and then execute a tea-set to suit a certain table, a sideboard to agree with the table, a set of glasses to harmonize with the tea-set or perhaps with the wood of the sideboard.

It is the address and the science with which he handles the most diverse materials such as native and exotic woods, lacquers, tissues, leathers and metals which make him a master as an assembler.



Lamp in Chinese Spotted Gold Lacquer, and Table in Ash Wood, by Charpentier

MAURICE DUFRÊNE

THE best known of the modern decorators in France today is without any doubt, Maurice Dufrêne. This versatile artist has not only achieved wonders in the artistic field, but in the practical and business field as well. His beginnings were the most topsy-turvy and it was only after groping about in darkness for some years that he finally found himself.

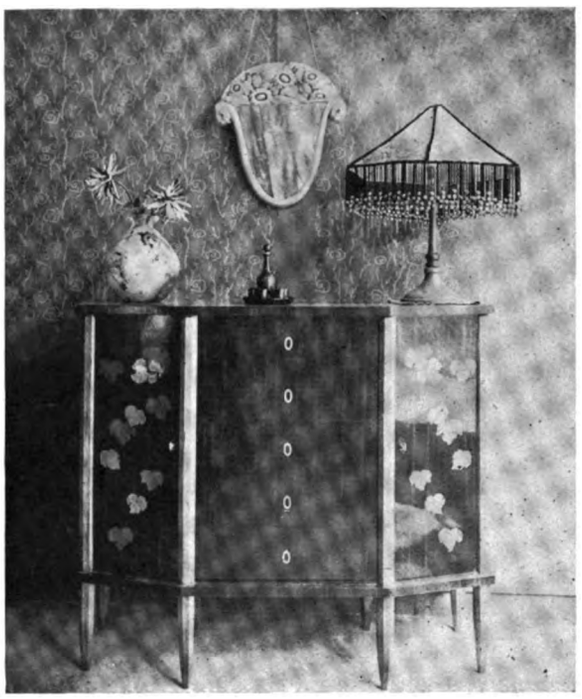
As a designer, Dufrêne was a rebel in his younger days. It seemed to him too stupid to copy a thing just as it was. He always wanted to go beyond this and express what a thing inspires and not what it shows. This faculty of invention and this need of creation, combined with foresight, makes him see first in a subject the transposition while the practical application comes to him from his having known, above all things, the joy of realization.

About 1887, Dufrêne came in contact with a teacher who was one of a few who at that time believed in manual training and put it on an equal footing with the mental. His materials by their candor, his tools by their simplicity, taught him to understand them and to love them. Besides this, he was brought into close contact with the blacksmith shops, the masons, the porcelain makers and nearly every practical profes-

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sion where he learned the secrets of the trade. He saw in everything something which lent itself to new ideas and so immediately set forth to launch them on the world.

Having had a bitter taste of the classics, Dufrêne decided to push himself in the direction of his talents and to this end entered at a late age the School of Decorative Arts where he again found the school discipline too much for him. Here he lacked the tools and the forges which he had been accustomed to work with and found only the brush and the charcoal for designing. While here he took up a position with a publisher as a designer for some books of modern editions. His real work as a modern designer then started.



Small Maple Chest of Drawers with Maple Leaf Decoration in Silver and Gold—A. Fabre

Dufrêne is an advocate of the principle that decoration is only a pastime, while form is a necessity. For, he says, if the designing only is taught, the pupil is kept in ignorance of the riches in material and is pushed towards an abundance of decoration whereas age and experience will prove that beauty lies only in simplicity. The equilibrium of volume in a piece of furniture as compared to its mass is what gives it its character. This holds true for all the classic types of "style furniture" and consequently, for modern.

With Dufrêne, the manufacture of furniture by wholesale by machinery is of little importance. It is not in this that the main question lies, for large machines are only large tools. In the applied arts, initiation should come from the use of materials and tools, for *technique and practice are the fundamental principles of the education of the decorator. When theory and design alone are taught, the ideas are falsified and an artistic pretention is developed instead.* Such things should not be made the base of instruction for they are only the supplements. The design is only for the decorators a tool, a means but not an end. Reasoning and good sense are not acquired by theory and can only be obtained by practice. This is what is lacking in so many of the modern decorators for they seek things of fantasy rather than of practical use.



Office Desk, designed by A. Fabre

Dufrêne develops his point that beauty lies in the simplicity of the piece of furniture rather than in its oddness by saying that too many people confound the word "decorative" with "decorated."

When asked whether there is any special school or style which should be called modern, Dufrêne answers by saying that present-day art is typified by several leaders or schools if you wish. It is a sort of "pleiade" such as has existed at different periods in the other arts. Each man for himself, who rather than seek an art of lines and of movement as was done during the last twenty years, seeks one of bulk and stability.

A. FABRE

FABRE comes from the class of artists who have wished to convey their conceptions of modern art into the practical world. He is also one of those who, as a reputed painter, plainly saw that the rest of modern life did not agree with the advancement attained in other fields of art. He felt it his duty to harmonize the activity in everyday modern life with an interior that was becoming to those whose occupations required practical surroundings and yet at

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the same time retained a sweetness of tone that would break the harshness without any shock. With Fabre, the rooms and their furnishings must be comfortable down to the smallest piece of furniture which composes them; such as, small wall mirrors, tabourets, electric fittings.

I studied at his shop a writing desk which especially recommends itself for its simplicity, beauty and practicability. The exterior is in maple wood and macassar and of very graceful form. One would not at first take it for a writing desk but rather for a small chest. By an automatic spring a desk board is lowered, and at the same time the central panel opens to the left, thus forming a screen against the eyes of the curious who might wish to annoy the sensitive writer. At the same time, a good strong light is thrown by an electric lamp through a ground glass shade directly upon the desk. The interior is equipped with the usual small drawers for pens and papers while to the left and right of the desk are larger drawers and doors for holding other things.

The whole idea in this piece is to give the impression of a simple straight line on the exterior without showing the complications of the interior. The same theory applies to a buffet which matches the desk as to wood and general appearance. The only surface decoration allowed being silver and gold maple leaves.

To complete the *ensemble*, a large sofa occupies the most prominent position. Of imposing lines, it is covered with soft cushions which are artistically decorated. without any sides or back, it is better said that it is surrounded by a support which contains interior niches above and exterior ones below for holding books and various other things. On one side is placed a spherical vase containing apple blossom stems, while on the other side is a small Chinese lamp with a shade of hand-painted pongee tissue. Back of the divan is a large hemispherical mirror which gives depth to the room.

Fabre does not seek extravagance in either line or wood but wishes rather to give an idea of preciousness by rendering the contour of a piece distinctive and agreeable. Simplicity and richness are his principles while expense is eliminated by discarding fancy curves.

RENÉ JOUBERT

ONE of the most sincere and modern interior decorators is without doubt René Joubert. He insists that models coming from his laboratories shall bear the mark of fine proportion and good volume while the sculptured decoration shall be as little as possible. Above all, Joubert is much opposed to the very dry effects as manifested in the Louis XVI styles or in the Empire.

Sudden and sharp stops in the line of wood must not occur; there must always be a rounded edge and corner. This produces a very fine effect, with the light falling softly on anything undertaken by his hands.

To prove, however, that he could also make the other types which belong to the brilliant and luxurious category, Joubert set about to make a wardrobe which has become a classic in modern French art. This wardrobe is characterized by the sharp corners which Joubert had formally sworn never to produce again. Made of the very best of wood which consists of amaranth and grey stained maple, the design is straight and simple.

The two panels on either side of the wardrobe are rectangular, though the rectangles are marked by four points of amaranth wood which are inlaid in the large surface of grey maple. In this wardrobe the only material of value



Massive Walnut Sideboard, by René Joubert

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is the colored maple wood. The medallion of silver plated bronze decorates each panel which, though arbitrary, is harmonious.

Joubert, however, abhores this incursion into luxury. With good courage and honesty he discards the themes which are hollow and without reality.

Joubert is a great lover of the French tradition such as is exemplified in the provinces during the eighteenth century. The restrained line with him is the prerequisite for massiveness.



Divan in Amboyna and Inlaid Ivory; Upholstery in Red Bordeaux Silk Velvet—by Ruhlmann

JACQUES RUHLMANN

WITH Ruhlmann we have the type of manufacturer of practical ideas combined with a sense of good business and a due respect for art as best adapted to the needs of the wealthy classes. A keen student of human nature, he realizes that the production of modern furniture in volume will not satisfy the desires of the wealthy classes. What they want is something distinctive in design even though it be a mediocre piece of workmanship.

Though in many ways Ruhlmann departs far from the conceptions of the other modernists yet one cannot say that he is not also classed among those who are producing a new school in France. He is far from the type of artists who produce only style furniture. His models are entirely of the kind as found among his competitors and at the same time are full of originality. And there is this distinction: that whereas the others show a certain squeamishness about giving their works the appearance of having been done in the factories where furniture is produced in quantity, Ruhlmann with good business sense sees that the same results can be produced by utilizing all woods, lacquers, machines and structural parts favored for use in the past. He does not hesitate to endow a model with rare woods, designs or curves for the purpose of avoiding French tradition. *His aim is to produce costly and unique models which will appeal to the rich, whereas the effort would be lost in appealing to this class through the conception of pure art. He really gains the same end as the others though using the materials and machinery favored by "style" furniture makers.*

"To misunderstand today the mechanical is nonsense," declares Mr. Ruhlmann. "In certain domains of decorative art, the machine is just so much more useful than the hand. By perpetuating an antiquated technique we continue to make very costly things. And yet who would prefer a substitution which is equally as dear as the original?"

One can well understand Mr. Ruhlmann's legitimate revolt against the other attitude which considers the rejection of fine workmanship as the prerequisite to modern art. Where the others refuse the expensive materials and workmanship, Ruhlmann tries to show them how he also can be a modernist and use them.

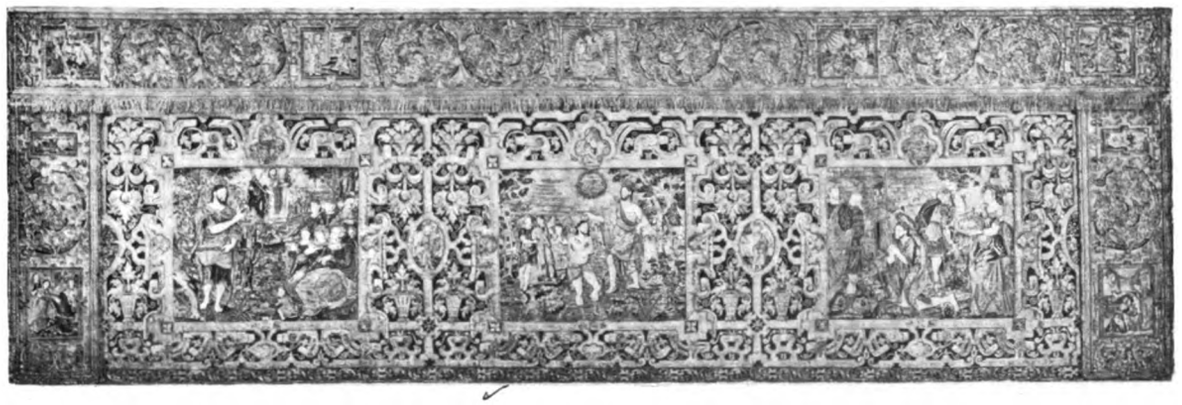


Upholstered Chair, of typical Ruhlmann Design

Every member of the school of modern art in furniture has his argument which explains his method of work.

It may be truly said, as pointed out by Dufrêne, that what is lacking in the one of the modern art designs is found in the other and this bodes well for the future as the development will be so much the broader as the style evolution in furniture progresses.

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THE HARDWARE ON YOUR FURNITURE

VI. DUTCH AND FLEMISH

A Wholesome Lesson in Constructive Hardware Adaptation

By WM. WINTHROP KENT

WHAT IS THERE TO IT?

OF THE European colonists who settled America, none applied more beautiful or useful hardware on their furniture than did the Peter Stuyvesants from Holland. Spanish colonists may have conjured up more bewitching hardware designs, but theirs are not so widely satisfactory to the average American as those of more northern European origin.

Of the furniture styles retailing today as Early English, many are closely related to the Dutch—so closely that the designer often credits the Amsterdam Museum as the source of his inspiration. Nor is he wholly illogical. That great period of activity, the seventeenth century, saw Holland most active commercially—her ships sailing everywhere and bringing back a wealth of stylistic ideas in home furnishings which were promptly absorbed, by the Dutch and by the neighboring countries.

Because of the high quality of metal work which Holland and Belgium have consistently maintained since the early centuries, the furniture man should study their designs carefully. Here he will see how admirably the artists have absorbed the ideas of other countries and adapted them to their own use, yet maintaining withal a nationalistic flavor that is attractive because it is well tempered and wholesome.

Here is clearly presented a lesson of constructive adaptation, such as American designers at their best are striving for. Broadly speaking, at no time has Dutch or Flemish cabinet hardware fallen to the level of slavish reproduction. Instead, to study Dutch and Flemish hardware styles is to study the consistently vigorous, which avoids the extremely erotic as well as the stupidly commonplace.—Editor.



Iron Lockplate on Gothic Chest, nearing Renaissance

FLOWER FORMS IN METAL

THERE is great beauty in much of the small metal work of both the Hollanders and the Flemings. Holland, at one time, absorbed not a little of the Spanish quality and so did Flanders. This is noticeable, but not always. In turn, Flemish and Dutch design influenced the English craftsmen of Elizabeth's time and often it is hard to tell Elizabethan from Flemish, especially in the flat strap-like ornament of wood and metal. The Dutch influence was felt in England for quite a time and I have already mentioned in "English Cabinet Hardware" how the furniture designers continued certain Dutch forms in the drawer pulls, key plates, etc., of which the Chippendale and other forms, including modern reproductions, are the legitimate descendants.

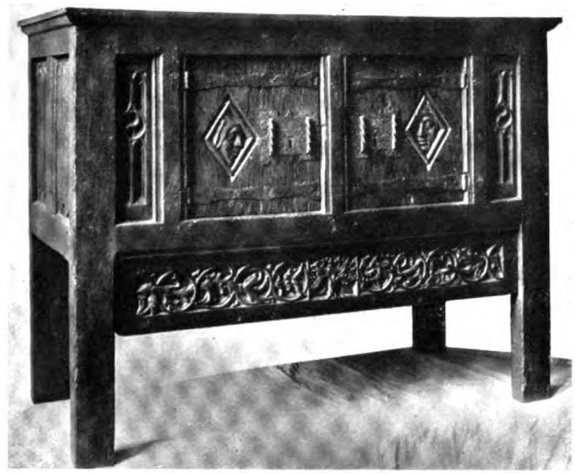
It is not strange that the Dutch who are especially fond of flowers and plants of all sorts should have developed designs in metal which constantly suggest these sources of inspiration. With all their stolidity and love of good food, tobacco and schnapps, the Dutch are people of great, even remarkable, taste in architecture and design, and their colonial ventures fostered and

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improved this taste from year to year.

The early Delft ware, in certain cases, is almost pure Chinese in character, not only in pattern, but in the quality of the earthenware glaze, so strongly were the Dutch potters impressed by the excellence of Oriental craftsmanship. Like all other nations they were eclectic in their designing and quick to appreciate and seize a suggestion or develop a motif. French art influenced them, as did German also, the latter influence being especially strong in the earlier days of German and Dutch art.

These foreign influences tended to enrich, rather than stupify native imagination, thus rendering the results novel and yet distinctly Dutch.



Interesting Iron Work on a Fifteenth Century Oak Credence

OF SATISFYING STOLIDITY

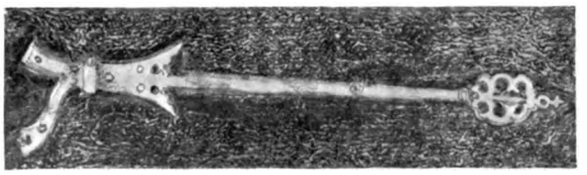
ONE very peculiar and beautiful development of Dutch and Flemish metal work was the embellishment of the hinges, bolts and fastenings, of the solid wooden shutters used by these peoples in common with other northern nations where security, not only from thieves but from wintry blasts, was an object. The intricacy and elaboration of shutter hardware has never been more successfully and beautifully treated than by Dutch and Flemish craftsmen of the Renaissance.

That the fanciful and airy quality of the later Rococo also should have been appreciated for furniture and so generally well attained by them

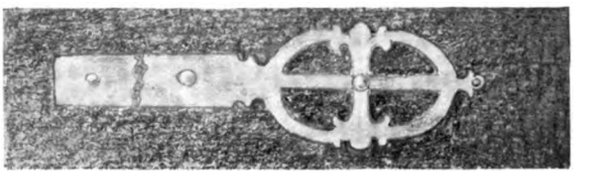


Gothic Cupboard. The Hinges are especially graceful, like Dutch and Flemish Shutter Hinges

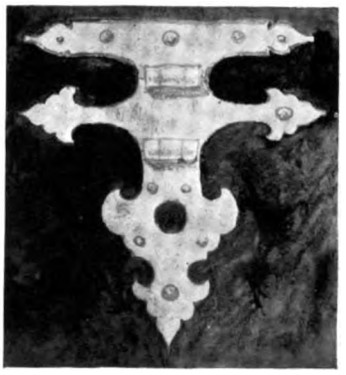
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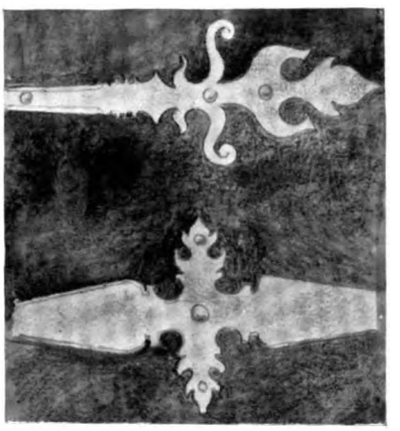
Renaissance Hinge with Gothic Reminiscence



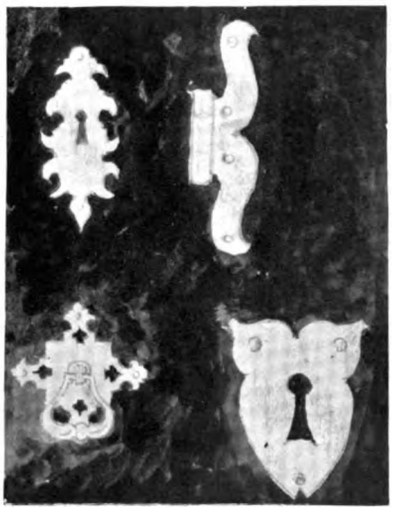
Decorative Corner Strap on Chest, at Nymègne



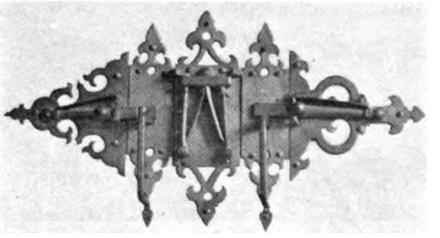
Hinge from Steen Museum at Charnière; strongly like English Work of Same Epoch



Flemish Renaissance Hinge, Bruges, showing delicate Imagination



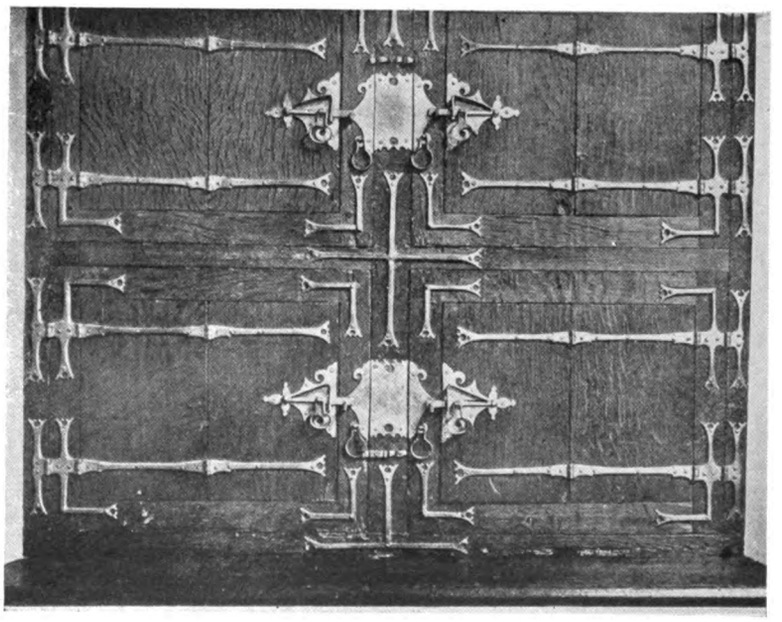
Flemish Hinge and Plates



Shutter Fastener, Seventeenth Century

when used thereon, is really noteworthy although they never worked with that abandon noticeable in French Rococo design of the more volatile period. Perhaps this latter fact is why Dutch Rococo especially is so interesting, logical and satisfactory in general, though, of course, like everything else, it had its decadence before it passed away.

There is even in elaborate Dutch and Flemish metal a satisfying solidity, or, we might say, worthiness which appeals to men today as it appealed long ago to the English especially. A good specimen of Dutch cabinet hardware, particularly if it follows the hint of a tulip growth or other familiar flower, is always a delight to the eye when appropriate to the furniture on which it was originally placed. Often upon the great *kas*, or on a chest, only a keyplate was used, but if so it was usually designed in good taste even when simply done.



Handsome Hardware on Dutch Shutter of the Renaissance

Iron was much used, in fact it was much more common than bronze or brass, not only on account of economy, but probably because it was easily obtained and easily worked even in the intricate complications of locks, plates and handles. This, of course, was true in

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Seventeenth Century Clasp of Oriental Richness



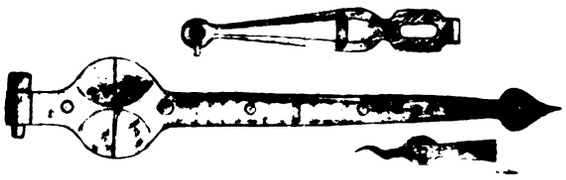
Baroque Influence in Gilt Copper Mount

many other lands, and different periods.

NEIGHBORING INFLUENCES

DUTCH and Flemish Gothic forms partook of many of the common continental characteristics, but there is generally an almost French delicacy in certain objects such as hinges and handles, rather than a leaning to German heaviness. This should be qualified, however, by saying that nearer France, designs often were more French and nearer Germany, more German. Briefly, in these respective localities even experts must now be baffled in designating the exact nationality of particular pieces, for, as before stated, in "German Cabinet Hardware," journeymen craftsmen must have crossed the borders of all countries and given a touch of their national art to the foreign locality in which, even temporarily, they worked and this too from comparatively early times. We know that even Italy felt the effect of this.

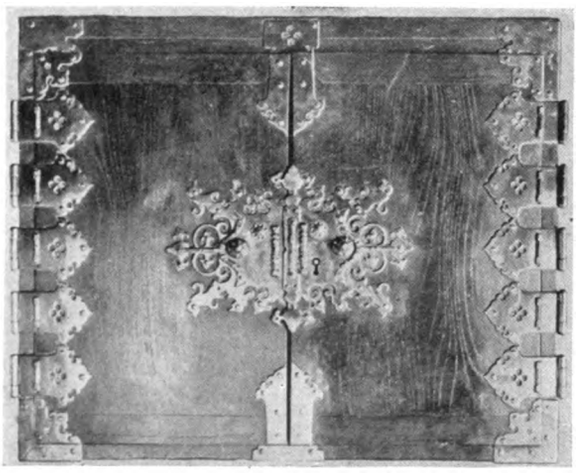
Although not strictly cabinet hardware, the book-clasps made by the Dutch during the seventeenth and eighteenth centuries are well worth the study of designers. The Metropolitan Museum of Art,



In Contrast to Ornate Metalwork above—Simple Dutch Colonial Hinges and Hasp of Wrought Iron. Arrowhead and Flame Form Ends shown; Modelling good and workmanship excellent



Dutch Strong Box—the Central Boss, repoussé, strongly suggestive of North German Art

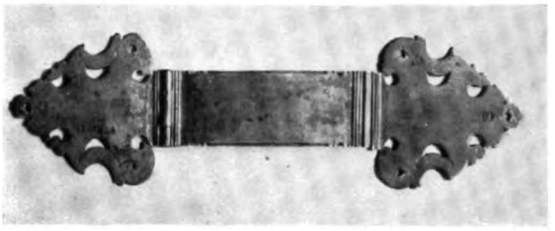


Oriental Influence notable in Copper Mounts on this Seventeenth Century Cabinet

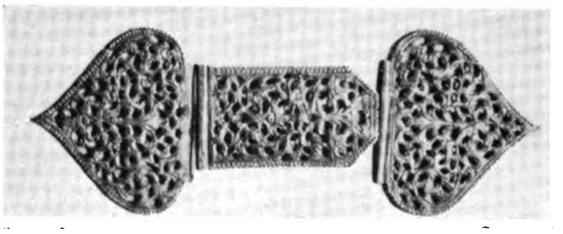


Flemish Keyplate, Handles, Cornerplates on Famous Ivory Inlaid Cabinet—French Influence

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Rare Dutch Clasp, Eighteenth Century



Dutch Book Clasp, not unlike East Indian Work

New York, owns a few good specimens, in which the sunflower and other floral forms and stem growths are handled very beautifully.

On painted chests, often used as strong boxes and iron-bound, the Dutch used repoussé bosses and heavy hasps and handles not radically different from German designs and those of other nations of Europe.

BELGIAN DINANDERIE

THE inhabitants of Belgium, of which Flanders is a part, are and have been for ages, industrious and expert workers in metal, and I believe that their influence on the art in all its branches was greater throughout Europe than has generally been appreciated or widely acknowledged. The city of Dinant, not far from the French border in southern Belgium, early became so famous for its productions that the word *dinanderie* (derived from Dinant) was finally given to all metal work of this description, that is, of both commonplace



Dutch Coffer, with Brass Mountings engraved with a Pattern of Floral Scrolls, Strapwork, Shells and Dolphins' Heads



Dutch Mahogany Linen Wardrobe, with Noticeably Appropriate Hardware



Mahogany Wardrobe, the Pulls reflecting French Classicism

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house utensils and of ecclesiastical furnishings and accessories. That the art was greatly encouraged by Charlemagne and revived in the eleventh century in the Mosan towns is admirably told by J. Tavenor Perry in his book "Dinanderie," published by Geo. Allen and Son, London, 1910, and he writes much more on kindred matters. It can only be said here briefly that Belgian *dinanderie* "practically starts in the twelfth century."



Fire-Gilt Mounts on Dutch Secretary, Nineteenth Century Empire Style

Just how far, that is how effectively, Scandinavian ornament was studied by the Dutch I am unable to state, but whatever the effect, it was not enduring. North German art in metal was more in sympathy with the Dutch and Flemish than was Scandinavian and on some of the beautiful pieces of north German medieval and later furniture one can see how and why this was so. Anyone who is interested to pursue this research will find help in the books on ironwork already alluded to in "German Cabinet Hardware" but especially in a book called "Alte Volkstümliche Möbel und Raumkunst aus Norddeutschland" by Alex. Schopp and imported by Mr. Helburn.

CONTRASTING DUTCH WITH FLEMISH

DUTCH and Flemish pieces are, as I have said, so much alike in specimens of certain periods as to confuse any but close students of design, but one of the best ways for the average man in America to determine which is which, is to note constantly the cabinet hardware on furniture of the respective countries. Most of our American museums have at least a piece or two of each, instructive for those to whom travel is impossible.

Of books on the subject of Dutch and Flemish woodwork and furniture showing hardware, there are several not difficult to obtain. "Flemish Interiors" re-published some years ago, (from a foreign collection) by Wm. Helburn, New York City, and "Huisraad en Binnenhuis in Nederland" by K. Sluyterman, 1918, sold by the same dealer, are excellent. Books dealing with Dutch and Flemish metal work alone it is more difficult to find, but at the best reference libraries it is possible to find illustrations scattered in various art periodicals, although the process is lengthy.

SALES CATALOGUES AS DESIGN MEDIA

IN REPRODUCING from "Huisraad en Binnenhuis in Nederland" certain examples of fine old Dutch furniture with their hardware, I think a new field for study will be opened for the American architect, designer, maker, dealer and owner.

Some day I hope a competent man will publish an educational collection of the reproductions from great sales catalogues of the most remarkable art objects that have been sold in America and especially of the superb furniture and metal work. Of much of it we can truly say "we shall never look upon its like again," for it is rapidly growing scarcer and only part of it will find safe sanctuary in fireproof museums. American designers, makers, dealers and owners would welcome such a book for we need all such helps.



Bronze Furniture Mount, Early Nineteenth Century

Note: Illustrations of Cabinet Hardware shown on this and preceding pages are from the author's private collection, with valuable additions from the collections of the Metropolitan Museum, Victoria and Albert Museum; "Flemish Interiors" by courtesy of the publisher, Wm. Helburn; "Huisraad en Binnenhuis in Nederland" by K. Sluyterman.

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THE FUTURE OF LINOLEUM

By OBSERVER

ARE YOU SELLING LINOLEUM FOR WHAT IT IS WORTH?

THE shrewd retailer is making the most of the shifting, or rather expanding linoleum market. Expanding, mark you, not inflating; for the increasing demand is not unnatural but quite logical, development being due to economic circumstances including demand for more-house-in-less-space, the popularizing of the semi-outdoors room, such as sun or breakfast room, and the energetic efforts of linoleum makers to put out "a little better line." As a result of this complex problem in addition, there is developing a popular demand for linoleum in the house, which has outdistanced the average retailer's estimate of his product and left him in a similar position to the man who sold his setter as "just ord'n'ry dawg."

The above statement is not meant to imply that linoleum is a drag on the market or that it is going at too cheap a price. As a matter of fact, linoleum is a big seller in retail floor covering departments, often passing rugs and carpets in number of sales. And as to price, linoleum varies according to grades, the best grades ranging higher in price than carpets of excellent quality.

But where the average retailer falls down is in estimating its present value to the householder. He has got in the way of looking on linoleum as merchandise of low degree, as utility goods for kitchen or bath. He is selling it as such. And yet linoleum is worth much more than that to many householders the country over, who wish to use it for decorative as well as utility purposes in other rooms in the house. When they come to the store with this idea in mind, linoleum should be sold to them as such.

WHAT COMMONLY HAPPENS

TAKE the case of Mrs. Home Maker who notes in the attractive advertisement of a woman's magazine—when she turns back to page 56 to finish the monthly installment of a certain popular serial story—that linoleum is now designed to fit in every room in the house. The room illustrated in the advertisement is of a breakfast room, which looks surprisingly like the breakfast room which the Home Makers are planning to build on their own house in the spring. Up to this time, she hasn't thought much about floor coverings, but the interior pictured looks so sunny, and the linoleum so decorative and fresh that Mrs. Home Maker begins to wonder whether linoleum is really being used in her town. So during the next few weeks, she quizzes her friends inadvertently, and one out of five responds, "Oh, yes, they say linoleum is really very good. It gives a splendid effect, you know, if you can find the right patterns. Of course, you have to be careful to choose the right thing—."



1. The Small Apartment in the Large City uses Linoleum to cover its Entire Floor Surface

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The upshot of the matter is that when the new room is built, and Mrs. Home Maker goes down town to pick out her floor covering, she goes to the linoleum department and asks for something smart and suitable for the breakfast room. The salesman shows her the stock with alacrity but his talking points are limited to the long wearing propensities and excellent cleaning qualities of respective linoleums—good talking points, it is true, but all of kitchen calibre.

That night Mrs. Home Maker goes home befuddled, to tell her husband that "you'd think if linoleum is as good for breakfast rooms as everybody says it is, the people who sell it would know it, and could give us advice when we want to pick some out."

NOW A DECORATIVE FLOOR BASE

OF COURSE, Europe has used linoleum these many years, used it all over the house, waxed it and put rugs over it. Linoleum there mingles with the politest of French society.

Over here, it has been considered the ideal kitchen and bath room floor covering in the average home, on account of its sanitary features and because it is less tiresome to walk on than the bare wood floor.

Now, however, it is establishing itself as an equally desirable covering for use in the small apartment, as shown in Figure 1, in which living room, breakfast nook or dining room, kitchenette, and bed room closely adjoin; and in larger houses for the sun room, ball room, breakfast room and nursery.



2. Linoleum simulating Tile in the Breakfast Room

The many interesting new patterns of linoleum put on the market have had everything to do with increasing its decorative significance. As interiors shown which this article suggest, linoleum when used right, distinctly "has points."

In the country or the seaside house, linoleum has the call for its decorative and practical reasons, and in the South it is especially desired because it provides a cool floor.

IMPROVEMENTS IN TREATMENT

HOWEVER, all types of home furnishings must be used with discretion if they are to be effective, and so it is with linoleum. It has its points, decoratively and practically, but these must be safeguarded.

For one thing, linoleum must be laid right. Tacked down to the floor in the good old way, it will in time hump up here and there, and curl at the corners. However, if pasted down over a layer of heavy felt paper, and the joints sealed with waterproof cement, it lies flat and gives permanent satisfaction. When thus cemented, no chance is given for water to seep under it in process of cleaning, as was formerly the case, when mopping the linoleum always left the room for a few hours with a disagreeable odor.

Recognizing the importance of proper placement, every live retailer is educating the public in this direction, and is laying their linoleums for them, in many instances.

Linoleum used in most parts of the house are now waxed, like hardwood floors, and so are the more

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easily kept clean. Hence, linoleum is practicable in these days of servantless apartments, particularly if there are children in the family, running outdoors and in as they play, and tracking dirt on the floor in spite of precautions.



3. Linoleum as a Smart Covering for Sun Room Floors

POPULAR TYPES

ALIVE to the situation, manufacturers have in late years brought out novel patterns and developed new colorings that are really delightful if correctly used. So far, success has favored the bold, simple patterns which simulate tile, rather than the more intricate designs which imitate woven floor coverings. This is due to the texture of linoleum which is enough like tile to substitute for it admirably. Like tile flooring, it must cover the surface entirely, extending to the baseboards of the room, if it is to be effective. When so used, small rugs, simple in design, may be placed here and there on top of the linoleum, as shown in Figure 1. As a rule, small rugs work much better in this way than large rugs.

When designed to imitate woven floor coverings, "art squares" for instance, linoleum is likely to give the cheap effect of an "ersatz" product. The surface being smooth and flat, it does not lend itself to cloth texture. It may imitate the rug design and coloring perfectly, yet it can never carry across the illusion of a soft surface or produce the subtle, velvety sheen of cloth fibres. Even if this surface were roughed up a bit, it would appear harsh and completely lacking in sheen. When laid as a rug on the floor, the clear-cut edge gives the appearance of crudity. In short, it is making an attempt to be something it isn't, and is putting up a poor bluff. This criticism does not imply that linoleum as an "art square" product will not sell in many homes, for it will. But certainly it cannot go very far in the way of improvement or desirability in a better class sense, for it is not following its natural bent when it tries to simulate cloth fabrics.

Monotone linoleums in neutral colorings are being widely used as complete floor coverings. Of late, the green effects have been losing their popularity, and blue is proving a worthy successor. One reason for this is that blue harmonizes well with oak or mahogany furniture. Brown is now a good second color, and grey is said to be the coming color in the near future. These monotone effects are excellent to use in homes where the floors are bad.

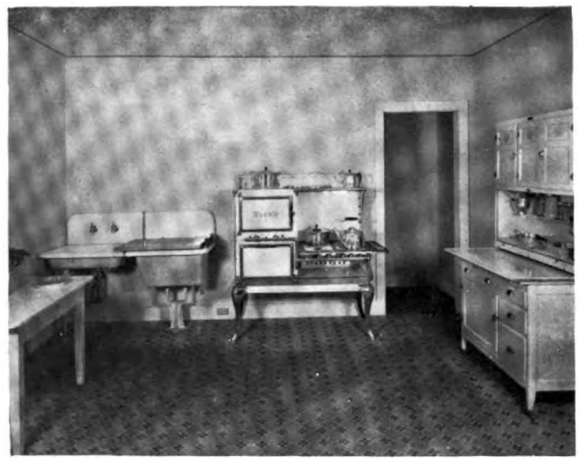
FORWARD WORK OF MANUFACTURERS

LINOLEUM manufacturers have done much to increase the usefulness and desirability of linoleum in the home. They have improved the design of their product and brought it out in more attractive colors. Sensing the value of national advertising they have themselves introduced these newer and better linoleums to the public in the advertising pages of leading magazines of the country. And in so doing, they have not been niggardly in expenditure. For several years now, have they talked largely and generously and colorfully to the general public, in an effort to arouse attention and to hold attention.

The manufacturers have carried their advertising program further. They have acquainted retail customers with their plans, informed them specifically of the kinds of advertisements to be run in consumer magazines on certain dates or during certain seasons, so that the retailer may connect

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his selling policy with the national program. They have furnished the retailer with educational information, about their product, have furnished him with advertising matter of many kinds which he can use directly in his store. And consistently have they urged him to stock and feature the newer and better linoleum designs so as to meet up-to-date demands.



4. Its Old Stamping Ground—the Kitchen Floor

MODES OF SAMPLE DISPLAY

TO a limited extent there has been progress along the lines of linoleum display in the retail store. And here it is interesting to note differences of opinion in the wholesale linoleum trade as to the best method of displaying the merchandise. On only one point do they agree and that is the ineffectiveness of showing small samples. One executive ventures the opinion that where the space is ample it is best to lay a full roll on the floor and extend part of the roll out about 6 or 8 feet.

Another suggestion advanced is that of cutting off a square swatch from a few pieces of linoleum, about 3 by 2 feet each, and tacking them down to the floor in two long rows. This display would naturally be walked on by customers on that floor, and the combination of colors of various designs would attract their attention.

Still another method is use of a series of oblong frames in which are set a sample of each of the various linoleum designs sold in the department. These frames are placed on a shelf of graduated rows, so that a small portion of each frame sample may be visible to customers passing by the display. A customer desiring to see samples of linoleum is asked to name the color or design she has in mind. She is then asked to be seated and a salesman removes the frames containing the samples desired. These framed samples are placed on the floor in front of the customer's chair, one by one, making it easy for the customer to make her linoleum selection.



5. Linoleum in the Bath Room

INTRODUCING IT AS AN ART PRODUCT

WHILE the above sample display methods are of first account, there are other methods of display of equal importance. At present, any live retailer who is selling any considerable amount of linoleum, already has worked out some effective means of showing samples to his customers, for they must see the samples easily and effectively if they are to make wise choices.

However, merely to see is not always to know. Customers need more assistance. For instance, they would like to know of the effectiveness of certain types of designs in certain types of rooms. They would like to know whether a given design is as adaptable in a large sun room as in a small sun room. If not, is there a different sized pattern in stock to fit the smaller sized room? They would like to know what colors would go best with certain colors of reed furniture. Should the color match or closely harmonize, or should the floor covering contrast with the furniture? These are only a few of the many questions confronting the home maker who is trying to buy linoleum as a decorative floor base, and they must be answered expertly by the retailer if the linoleum is to prove satisfactory.

In other words, the retailer is confronted with the problem of showing linoleum as an art product. As such, it must be given the same consideration that a Chinese rug or a painted bed room suite would receive. It must be properly introduced.

Certain retail stores are using their model room settings as a means of introduction, reserving one room for the display of linoleum.

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CALICO AND ITS FORGOTTEN MAGIC

What It Teaches The Cretonne Merchant Today

By WM. LAUREL HARRIS

PROHIBITION IN 1682

NOT so long ago, during the reign of calico, a law was passed in France prohibiting women from wearing calico gowns unless they were lined with silk; this for the protection of the silk industry. So great was the erstwhile fascination of Oriental cottons over Occidental silks and wools that nations legislated against calico then as they legislate against whiskey today, and it was finally forbidden to make or sell or in any way to handle calicoes. As usual, prohibition acted as a boomerang. The laws they passed against this delightful art of the Indian calico printer inclined people the more to try to secure alluring patterns for their use; for their personal costumes and the adornment of their homes.

For centuries indeed were calicoes among the most fashionable whimsies of art. The decorated cottons of India and Persia reflected all the glorious life of native courts, and even today show us how superbly did the potentates of the Mogul periods live, surrounded by these exquisite hand wrought creations.

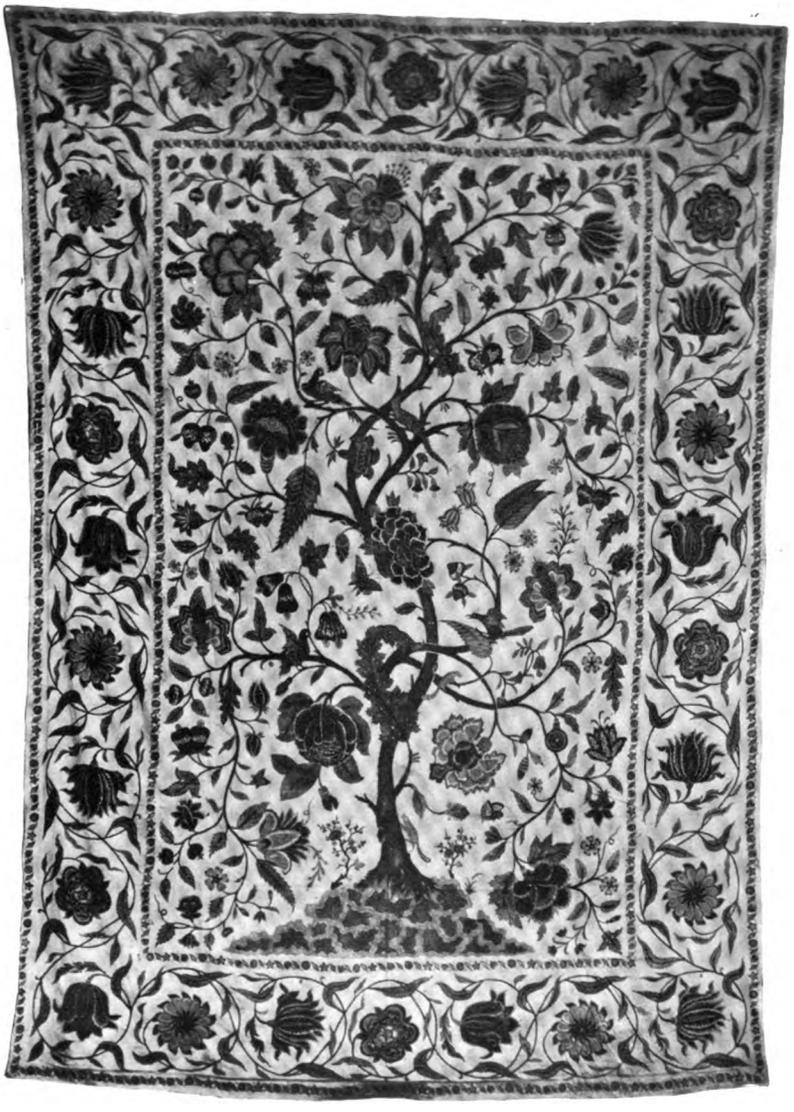
But the romance, the splendor, the tragedy of calico is apparently forgotten by most of us nowadays. What was once fit for a queen's trousseau, is now fit only for the cook's kitchen apron.

The immediate tragedy that confronts us is that the very people who are making and selling modern cotton prints fail lamentably to appreciate the wonderful opportunities of the material in which they deal. They are killing their own trade, simply because they do not value the power of art in the manufacture and use of their product. How rich is the legacy of the India cotton print, may be grasped in reading the following account of its checkered history.



Early Eighteenth Century Calico from India. From the collection of Harry Wearne

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Eighteenth Century India Cotton of a type popular in Europe for Wall Panels and Curtains (Harry Wearne Collection)

EARLY CALICO TRADE

THE beginning of the cotton era, when calico became the favorite of all Europeans, dates back to that eventful year when Vasco da Gama sailed his little ship around the Cape of Good Hope and arrived after a perilous voyage at the Bay of Calicut. From his first landing place came the name which we now apply so generally to cotton fabrics, the name of calico.

Printed cottons had, previous to da Gama's voyage, been brought to Europe by venturesome traders who carried their merchandise overland by long caravan routes to Bagdad and Aleppo, whence the goods was shipped to Europe in Venetian and other Mediterranean vessels. Some few other cottons were carried by the Volga and Danube routes to Northern and Central Europe. Heavier packages from the Orient were brought to France and Italy by way of Egypt, coming from India to Africa in Oriental barks.

The romance of this early trade, delightful though it was, did not have a far-reaching effect on the industries of Europe. The printed cottons were of such exotic character that they were not looked upon as having direct bearing on the lives of the people. Nevertheless, these early importations affected profoundly the arts of design in Europe though they did not strike at the basis of any craft.

It was left to the Portuguese sailor, Vasco da Gama, to open up direct intercourse between Europe and India, which made possible unbounded artistic development and gave Portugal a long continued prosperity lasting a round hundred years. It was Portugal that first developed our modern ideas of trade and led off with the great expeditions of merchant princes whose exploits brought such power to Holland, England and France, as well as Spain and Portugal.

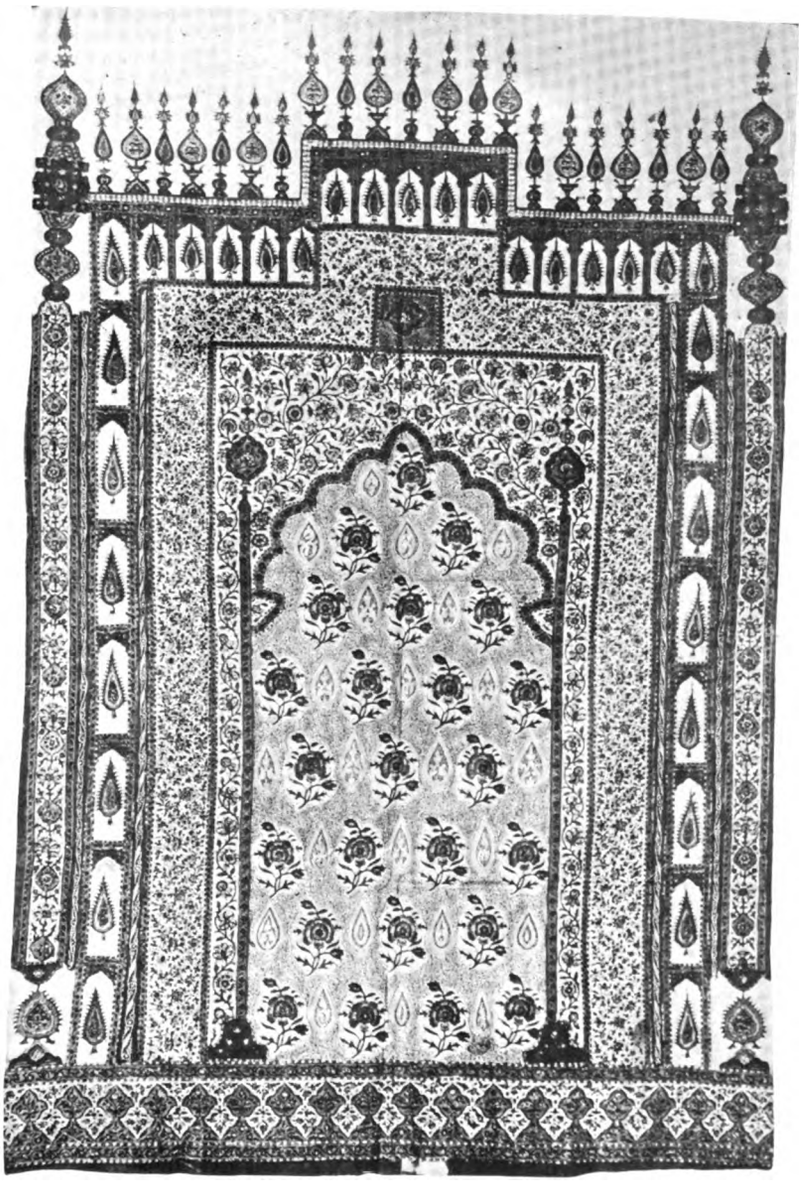
AN ANCIENT CRAFT

THE handicrafts which the Portuguese discovered flourishing at Calicut were centuries old, handed down from generation to generation; yet they contained the germs of all modern progress in decorative textiles. It would seem that the print cloth craft dated back to some dim period of a superlative civilization. All the characteristics were those of hereditary learning, less well understood in 1498 than it must have been in the heyday of its prosperity. Nevertheless these artists of Hindustan and the even more skilful craftsmen of the uplands in Persia were men of rare intelligence and learning. They applied their crafts with inimitable industry, patience and inspiration. For them time, hurry and all the bustle of modern industry did not exist. They gathered in their villages about some stream of water that was propitious for their industry and there carried on the multiple processes of a complex craft. Early travelers said that if one did not wish to use the old saying "as slow as a snail"

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one could with equal aptness say "as slow as the Calico painters of Calicut."

The calico painters belonged to a hereditary guild compelled to continue for a lifetime in the craft to which they were born. Severe punishments were meted out to careless journeymen unskilful and negligent in their craft, and all the human impulses of ambition and pride were played upon by overseers to produce exquisite qualities of design and color in the cottons that were printed and hand-painted for royal courts and the homes of prosperous people.



Early Type of Indo-Persian Calico, intended as a Wall Decoration to simulate a Prayer Niche (Harry Wearne Collection)

PRINTING METHODS

THEIR designs were prepared on large pieces of paper which were pricked with pinholes, in the manner of a modern pounce, so that they could be transferred to the smooth, stretched cotton cloth, by rubbing the paper with a black powder. Once fixed upon the cloth as a pounce, the skilful craftsman outlined all the patterns darkly and then proceeded to carry out the color scheme with utmost care and patience, using all the resources of the dyer's craft, current today in the line of direct dyeing, mordants and resists. Wax played a very conspicuous part in all their work, as the strong resist by which they preserved their inimitable white tracery. Many of the colors were brushed on by hand and some work was always done by small hand blocks. The large and heavy hand blocks of today were not then in use; they were invented at a later date as a means of speeding up production.

Certain of these India calicoes were termed "hand-painted." They were painted with dyes, but all fine things were largely done by resists and mordants, the fabric being dipped in a pot of boiling pigment. That these early craftsmen knew their craft is evidenced by the wonderful brilliancy and unfading colors of the ancient print cloths extant. That they were master designers is apparent to anyone who glances at the patterns which were then created to become types and stylemakers for the textile workers of many generations.

FEVER OF ORIENTAL TRADE

THE mystery of India surrounded the early importations of the Portuguese, but at the end of the sixteenth century a new era began, of Dutch and English naval supremacy.

One incident which brought about this new epoch was the capture of the St. Philip, a Portuguese carack, by Admiral Drake in 1587. This vessel was loaded with such precious things from India that when sold in England, it brought a fortune to the captors. It was then seen that the trade of the Orient was better than trade with

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Bed of David Garrick, hung with India Cottons

countries where only gold mines abounded. This fever continued to mount and in 1592 English privateers captured the Madre de Dios, also loaded with calicoes and spices. It then was clearly understood that fortunes awaited such English sailors as could double the Cape of Good Hope and trade with the Indians of Hindustan, rather than the Indians of America.

In 1599, the London East India Company petitioned Queen Elizabeth for a charter. From

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1600 to 1626, trade was uncertain and no great quantity of calicoes or India chintz, as they were often called, came to the home market. But after the year 1626 there was a steady increase in the volume of India trade as recorded in the books of the London East India Company.

Presumably the prosperity which accompanied the ventures of the East India Company were equalled if not excelled by the Dutch and other traders sailing into Oriental seas. They no longer sailed only to Calicut but went wherever the fine fabrics could be found. Wherever these wondrous things were secured, even from far-off Ispahan, they still were termed as articles of trade, calicoes or India chintzes.

HOW EAST INDIA COMPANIES WORKED

EUROPEAN traders themselves seldom went far inland. They established fortified bases at seaports and made such arrangements as they could to secure materials from the manufacturing centers of the interior. Various expedients were worked out, such as sending one or two Europeans with groups of natives to far-off towns, but the most successful arrangement was that of organizing Armenian traders to communicate with the natives. These Armenians being of the Orient themselves, were able to carry on the trade with more facility, and apparently with greater honesty than the English trading parties. The records of the London East India Company are filled with words of commendation for the achievements of the Armenians.

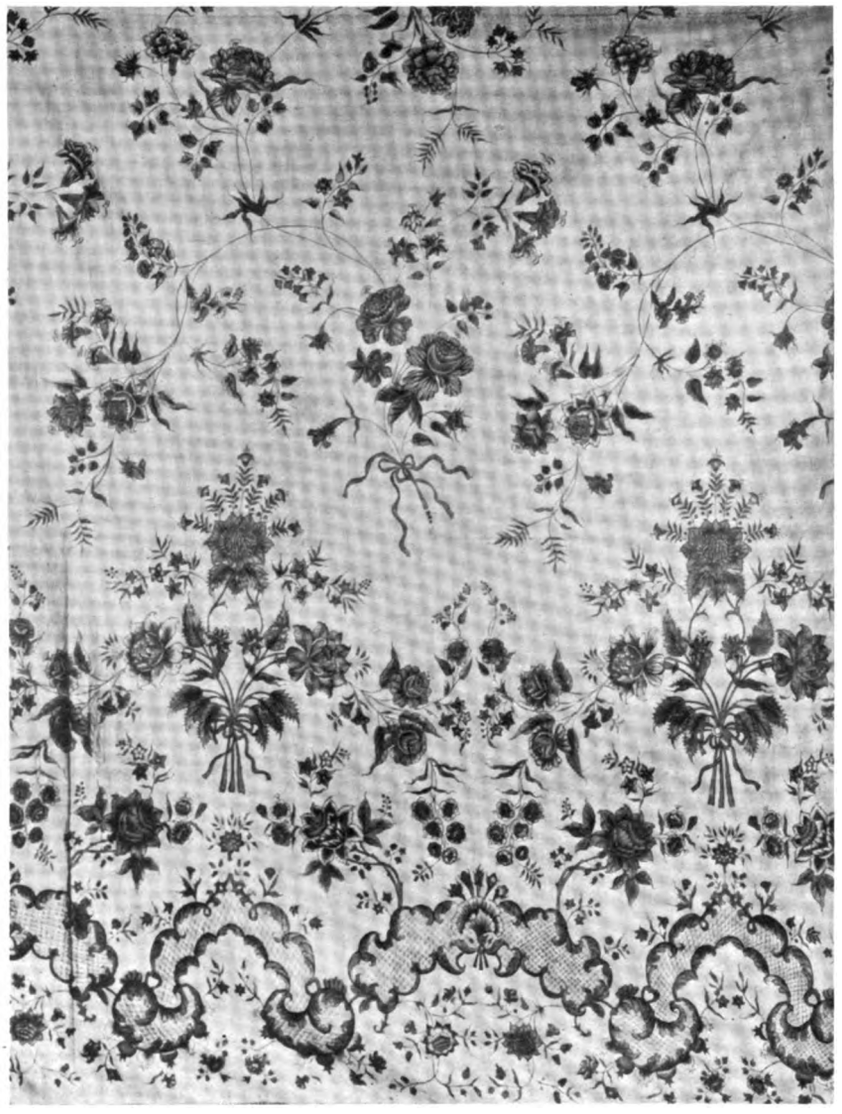
For many years the London East India Company averaged about thirty thousand pieces of calico annually, most of which were manufactured in their establishments organized on the seacoast. Every inducement was held out to the skilled craftsmen of the interior, encouraging them to come and live in these European settlements. One notes how vital was the artist's skill in all this work, because whenever the English trading agents put too much stress on securing a large quantity of things to sell, the demand would fall off at home as a result of lowered quality. The English merchants were always in close competition with the Dutch. Not infrequently merchants in London complained that they could secure better designs for less money from the Dutch than from the London East India Company itself.

The high-water mark of the calico trade was reached in 1683 when the London East India Company ordered two hundred thousand pieces of India chintz. These pieces of India chintz, rolls of calico, were ordinarily ten yards long and half an ell in width when they were what we now call piece goods.



Panel of Famous India Painted Cotton, showing European Traders wearing Elizabethan Hats

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Eighteenth Century Oriental Cotton reflecting French Influence

Many of the decorated cottons were special order goods, as we see by letters written in 1683. One such order was for one hundred suites of painted curtains for beds and valances to match, head pieces and counterpanes to go with the painted curtains; and twelve cushions for chairs. In 1693, half of the order sent out was to be in striped materials, half in flowers and some should be both in stripes and flowers.

ENTER FRENCH RIVALRY

IN 1664, another rival to the English and Dutch companies appeared through the formation of the French East India Company. Their charter was granted by Colbert, the Controller of Finance in the time of Louis XIV. This trade, no doubt, accentuated a growing fondness for calicoes in France, which reached its height about 1675. During these years every influence of social life and intellectual activity in France seemed to increase the prosperity of Indian calico painters. Men of fashion, leaders at court, mistresses of the king, all vied with each other in trying to deck themselves out in calico. Designs, typical of the calico painter's art, became dominant in all the decorative schemes of France.

The stage at this time also lent its powerful influence to this new art. At the moment Moliere was developing his famous comedies and was the most popular actor on the French stage. He had led a revolution in intellectual thought, discrediting the old-fashioned ideas of the previous generation. So it was only natural that the new art from the Orient should figure largely in his plays. In the "Bourgeois Gentlehomme" (1670) Moliere appeared clad in India calico.

Today when one searches in the old world for fine seventeenth century calicoes, he is troubled to find small patterns. The reason for this is that all the small patterns were used as costumes for men and women. As a result, the small flowery pattern today is the rarest of the East India cottons in our collector's treasure houses, because they were all worn out to meet costume demands. Here and there, however, we run across pieces which were made into tablecloths or altar fronts, and so have been preserved.

SETBACKS TO INDIAN TRADE

THE influence which European art had upon India was quite apparent but was not as salutary as that which India had on the people of the West. How long before 1662 the practice of sending out patterns from Europe to India was carried on, it is difficult to say. But we know definitely that drawings were being sent about the year 1662, because of an apology made by the

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London agent to the head of a factory in India, explaining that the drawings which he had promised to send, and which had been made in Paris, were stolen in transit from Paris to London. A few years later, the same agent wrote to India, prohibiting the natives from copying European patterns because it had been found that they did much better when left to their own devices.

Another serious setback to the calico painters of Hindustan was the East India Company's scheme of bringing calico painters from India to Portugal and having them work in factories at Lisbon and Oporto. It was but a short trip from England to Portugal and back, and they could supply the market much more readily with the desired fabrics to meet the changing styles at home. As this plan continued in force for many years, the original Hindu artists were able to train Portuguese apprentices in their craft so that this art of calico making was transplanted to Portugal, and on becoming acclimated, was soon flourishing at other seaports, such as Marseilles, Bordeaux, Rouen.

TO PROTECT HOME INDUSTRIES

WHILE the popularity of these fine fabrics grew apace, the silk weavers of France and the Woolen Weavers Guild of England organized to protect themselves through drastic legislation. Toward the end of the seventeenth century, about 1682, laws were passed against cotton fabrics in France. Various other regulations were effected, with no great degree of success. These adverse laws were kept in force until 1759. During that long period, all sorts of surreptitious methods of manufacturing calicoes were resorted to and many special permits were given to this or that favorite of the king. These permits were issued to allow the buying and selling and even the making of printed fabrics in special manufactories, surrounded by stockades.

England followed the example of France in 1700 and passed laws against all kinds of calicoes. Hardy mariners still continued, however, to sail to India and bring back ship-loads of fine cottons to be smuggled into the country. Interesting letters still exist written by people of influence, such as David Garrick, who tried to get contraband articles out of the hands of the officers of the law. It is related that at one time the officers descended on the home of Garrick and carried off his wife's best curtains. Herewith is shown a view of Garrick's bed hung with the forbidden fabrics in which he and his wife took such great delight. The purpose of these laws was, of course, to protect home industries; in France, the silk industry, for at one time it seemed as if cottons would entirely eliminate the silks of Lyons. Meanwhile, efforts were being made to develop a calico industry in England, and the woolen weavers were trying to perfect a method of printing Oriental patterns on English wool cloth. By 1711, they were able to make printed fabrics in England that could compete.

WHY INDIA FIGHTS TODAY

THIS competition of England with the calicoes of India marked the beginning of a commercial struggle which has been going on for more than two centuries and which is not yet ended. Today the political agitation in India, led by Mohandus K. Gandhi, the non-cooperationist leader, is largely directed against the printed cotton industry of Manchester, England. Gandhi and his followers are clad in hand-made robes of Indian workmanship, and they have destroyed huge quantities of English calicoes.

Here we see the tables reversed. In a hopeless way, the natives of India are now fighting back, trying to prevent the bringing of machine-made western fabrics to India, just as the Occident once tried to prevent Hindu works of art from appearing in the markets of Paris and London. In one case, in the seventeenth century, the Hindu masterpieces won the day, not by the cheapness of price, but by their exquisite beauty.

Today in America the price and quantity argument wins out. We are turning out calicoes not by the yard but by the mile. We have temporarily lost the charm of printed cottons by our own shortsightedness. But potent is that charm. In the seventeenth and eighteenth centuries it inspired the French craftsmen to create wondrous masterpieces of Oriental forms and colors which they blended with the traditional arts of France. If this charm of design and coloring is again recognized, calico may again lift its head and move, as we say, in polite society.



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FOR THE DRAPERY DEPARTMENT

Alexander King, Jr., Drapery Editor

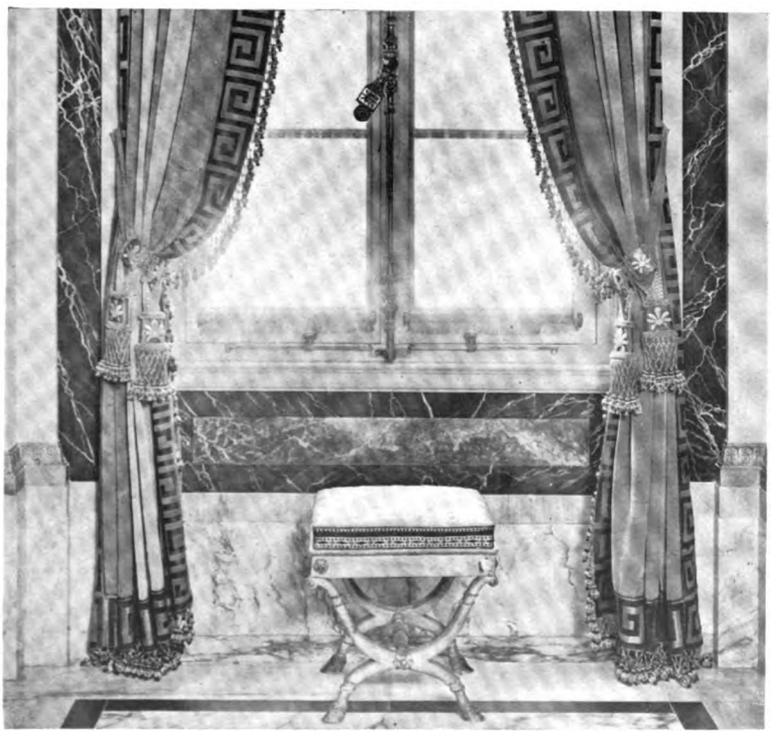
Curtain Trimmings represent a well developed branch of every progressive Drapery Department; but many's the Salesman who doesn't know all he should about the decorative possibilities of trimmings.

A discussion of Period Edgings and several Masterpieces in Trimming Adaptation, are presented here. A discussion of Everyday Trimming Problems will follow in a later issue. Any Retailer desiring further Advice as to available Trimmings on the Market or of Historic Sources of Information, is privileged to address his query to the Drapery Editor who will gladly advise with him, free of charge.

HISTORIC STYLES

TRIMMING on curtains is like the frame on a picture and should receive quite as much attention. True, both pictures and curtains can exist without these necessary finishes, but with equally unsatisfactory results. It is careful attention to such details which gives the finished product either the required deft touch or the stamp of slovenly production.

Trimmings quite as much as materials have well defined historic periods and should be selected with this fact clearly in mind. While it is true that there are many more opportunities for studying authentic antique trimmings applied to furniture than to curtains, the same types were used, then as now, for both curtains and furniture in much the same relation. There are many curtains dating from 1700 on, which can be studied from photographs if not directly by actual examination. Comparatively few of these original hangings have reached the market or found their way into the various museums of this country, but there are enough examples available to identify clearly for modern curtain designers what type of trimming should be used with any fabric reproduced from an historic period.



1. Empire Curtains with historically correct Trimmings

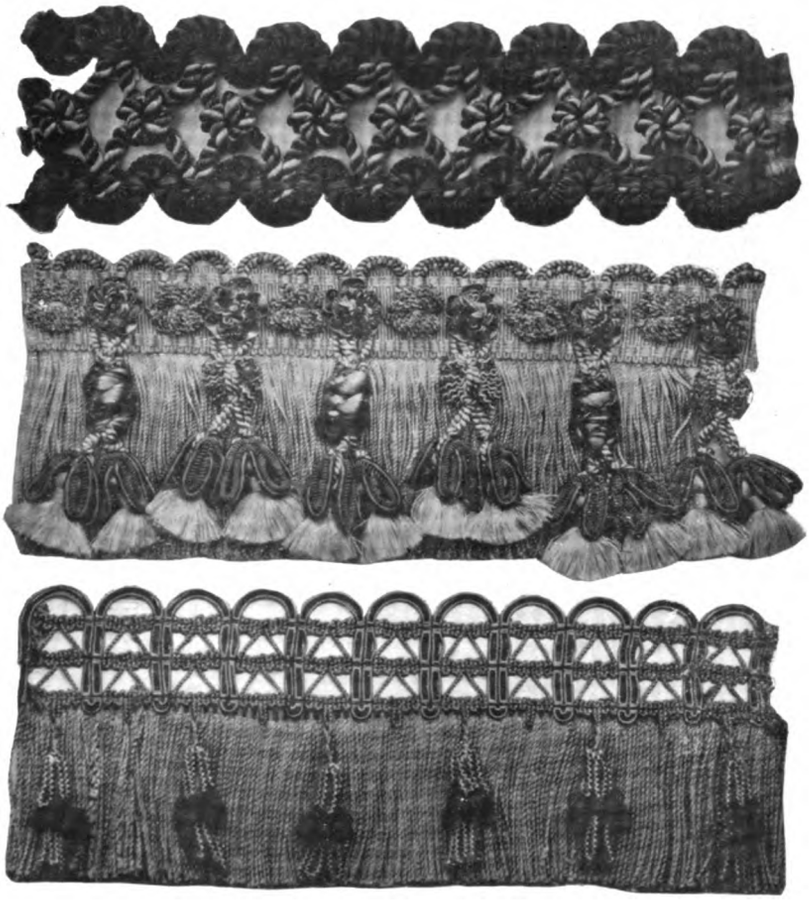
TIPS TO SALESMEN

WHILE it may not be practical for all curtain salesmen to give detailed study to the matter of trimming, there is much that can be learned by the simple method of keeping ones eyes open and following the suggestions offered by work, illustrated in current magazines, which has been produced under direction of the best architects and designers.

There are a few general suggestions which may also have value for those who are not overfamiliar with good curtain usage. Tinsel galloon and fringe, while a very easy type to keep in stock for use on a large number of different colored materials, should be used very sparingly, and when used at all, with a definite idea of producing a formal dignified result. With certain types of Renaissance and Empire decorations, it is above reproach, but both of these periods are formal and grandiose in suggestion.

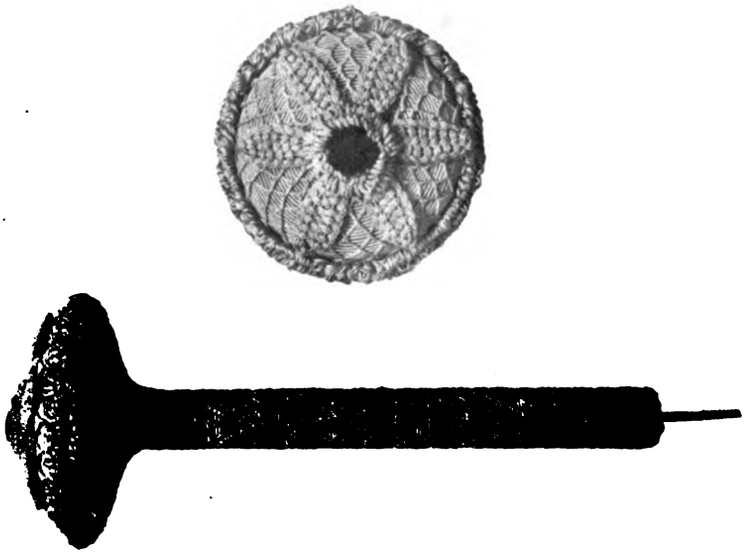
The buying public is, generally speaking, entirely uninformed regarding trimmings and this fact has led to many abuses. Expensive trimmings have been piled on when possible, regardless of whether they were appropriate or not, and cheaper substitutes used on estimated work to reduce expenses, but

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2-3-4. Renaissance, Louis XV and Late Georgian Edgings, all samples of stock designs on the market

this is bad decoration and bad salesmanship, sure to react most disastrously on future orders. Such salesmanship is quite inexcusable for the market abounds in excellent designs of trimmings —of wide range of style, quality and price.



5. Tie-back Knot covered with Woven Silk Trimming

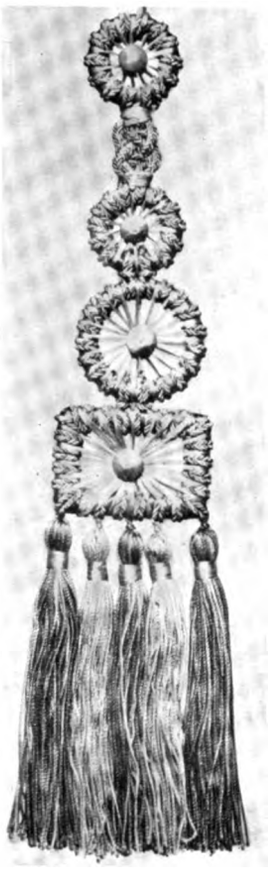


6. An Interesting Model of Round Tassel

WIDE RANGE OF SPECIAL ORDER TRIMMINGS

ON IMPORTANT orders it is usually necessary to have trimmings specially made, and the various large manufacturers have met this condition by an excellent system of samples, usually supplied to dealers either in books or sample boxes, showing a wide range of designs, widths and prices. These are produced in any color or combination of colors on short notice. In addition to these, a large number of trimmings are carried in stock in white, ready to be dyed to any required shade. Curtain trimmings can also be had from stock already made up in many popular colorings. From this it can be seen that it is not difficult to procure the proper trimmings for a given type of curtain, whether simple or elaborate, but it is equally true that careful and

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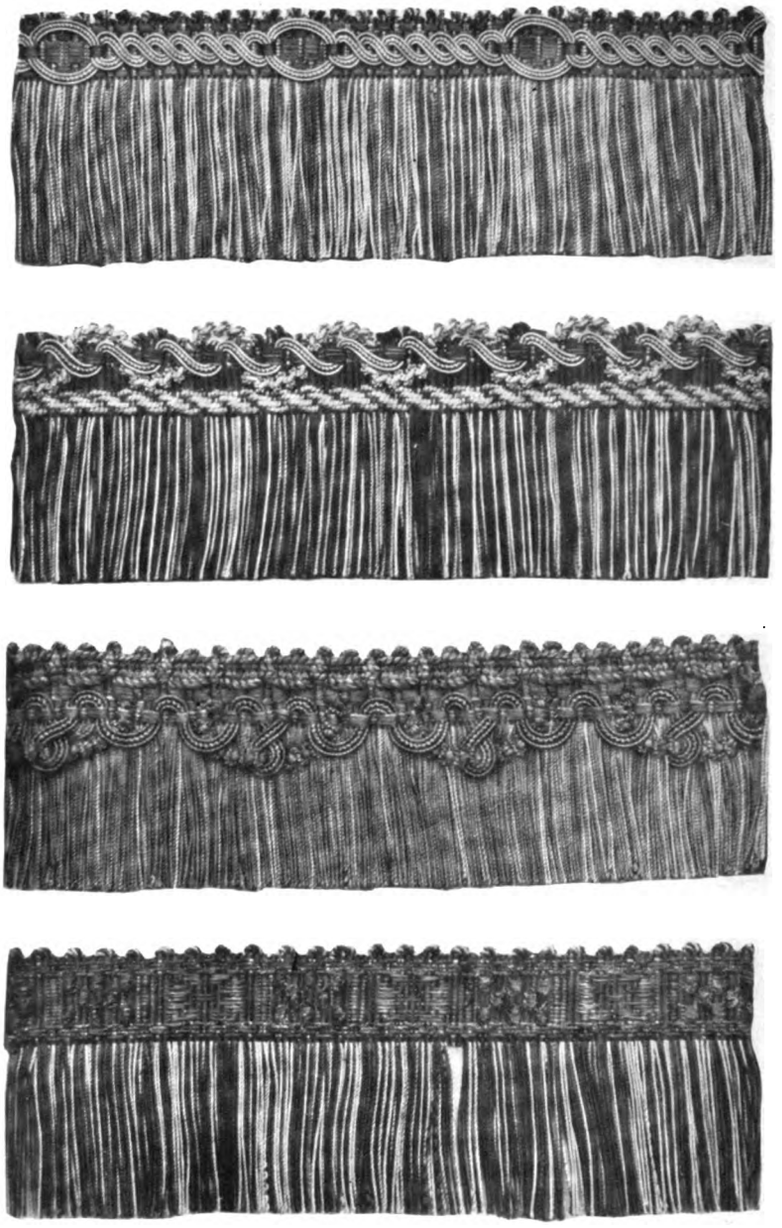


7. **Elaborate Flat Tassel**

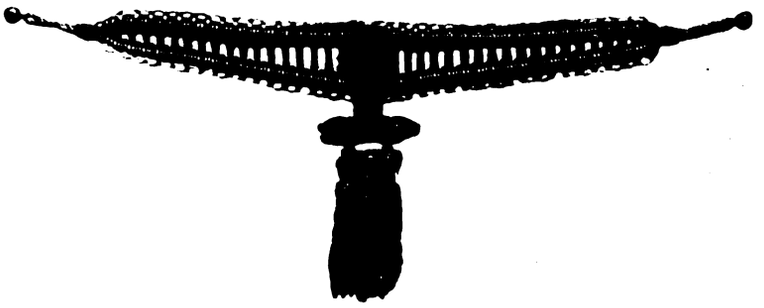
intelligent selection is vitally necessary for a successful result.

For those who are not in close touch with the market, it is an excellent plan to carry in stock a fairly adequate range of good standard trimmings, bought with a clear idea of combining with stock fabrics. Many types of multicolored and blocked fringes can be used with a wide selection of materials and the contrasting effect produced on the variously colored stuffs is more interesting in many cases than a perfectly matched edging.

In addition to galloons, edgings and fringes, there are some excellent types of ribbon and ruffle trimmings which can be used on lighter types of curtains with extraordinarily good effect, a number of which have already appeared in these pages. While trimming of this type demands more labor and time than a

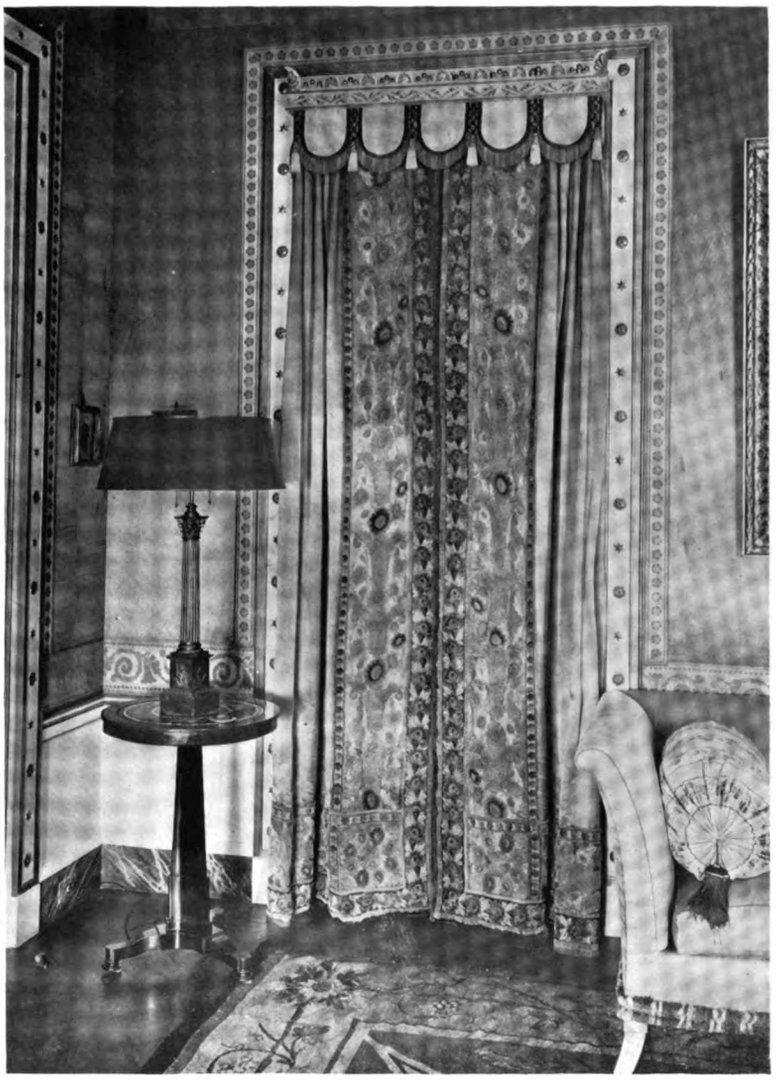


8-9-10-11. **Four Authentic Period Samples of Stock Design, to be woven to match Color Scheme**



12. **Tie-back Loop with Rosette and Tassel woven to order in size and colorings desired**

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13. Curtains and Valance trimmed in perfect relation to Directoire setting

made-up one, it is particularly adapted to definite conditions, and sometimes adds a touch of individuality to otherwise stupid curtains. Appropriateness in curtain details includes such finishing touches as tie-backs and tassels, of which a few exquisite examples of formal styles are shown.

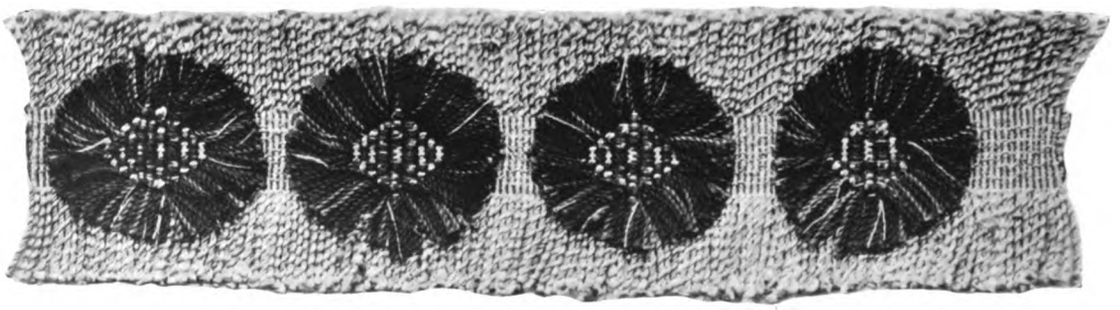
PERIOD EDGINGS ON THE MARKET

TO BRING out the foregoing points more forcibly, photographs of actual trimmings on the market are shown herewith, selected to illustrate just what the various manufacturers are equipped to supply on short notice.

Five samples of made-to-order edgings of various widths and prices, serve to illustrate the types of period trimmings suitable for curtains in rooms representing a fairly costly expenditure: Figure 2 is in the Renaissance style; Figure 3 an elaborate tassel edging of Louis XV inspiration; Figure 4 a simple tassel fringe suitable for Late Georgian curtains; Figure 15 a simple Louis XVI fringe in two colors, which is also suitable for a large number of types of silk curtains not definitely French in treatment, and Figure 14, reproduced from an original trimming of the First Empire, and particularly effective and unusual when used on well cut curtains.

The Directoire type of edging is again represented by Figure 8. Another type derived from models of French inspiration is shown in Figure 9, and an interesting Venetian edging in Figure 10. A galloon and edging woven in one, with accents in silver tinsel, is illustrated in Figure 11.

Much of the charm of these trimmings is due to the skilful combination of the two contrasting colors used, and all of them can be had to special order in any colors desired.



14. Trimming reproduced from an Original First Empire Design

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FINISHING DETAILS

A CURTAIN tie-back with rosette and tassel is also photographed since it is a most interesting way of arranging curtain loops when a more formal treatment than a band of the material is desired, and it is far more attractive than the frequently seen cord-and-tassel treatment. Two very beautiful tassels, a round one and a flat one, are also shown, both of which are sufficiently unusual to give a distinguished touch to the cord and tassel tie-back where used.

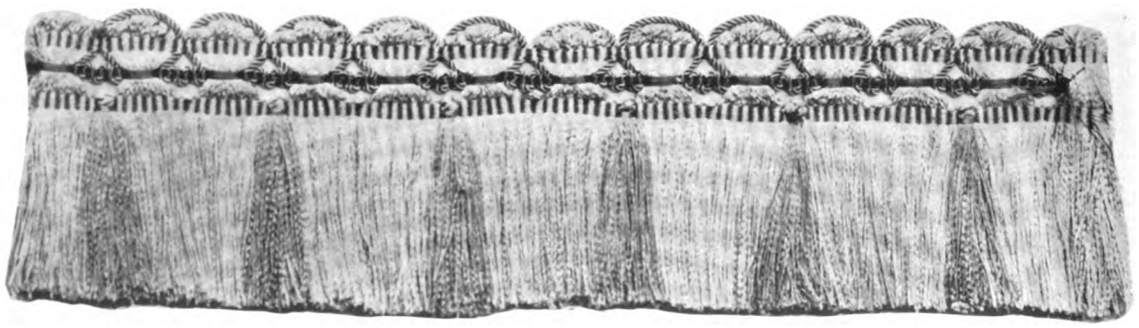
Another interesting product of the trimming maker's art is the curtain rosette knot entirely covered with silk to match the curtains. This finishing detail in trimming is most attractive when very careful work is appreciated, recalling the exquisite detail found in French workmanship of the late eighteenth century.



16. Bed and Window Draperies trimmed with Authentic Reproductions of Old Louis XV Fringes

STUDY THESE CURTAIN SETTINGS

THE rooms illustrated show the perfect relation of trimmings, properly used, to curtains for rooms correct to the last detail. These trimmings were all specially made, as were many of the curtain fabrics as well, by an American manufacturer, under the supervision of the interior architect in charge of all the decorations and it is only by such perfect cooperation that work of this type is possible. There is a subtle inter-relation between the architectural settings and the curtains themselves, and the trimming on these curtains has received as much careful consideration from the designer as the carved and painted ornaments on wall and window trims. While such finished and elaborate work is not a part of the salesman's daily experience, too much cannot be said regarding the opportunity offered by this type of workmanship for careful first hand observation of really fine design, well executed. The curtain illustrations shown, are all masterpieces of period design.



15. A Simple Louis XVI Fringe in two Colors

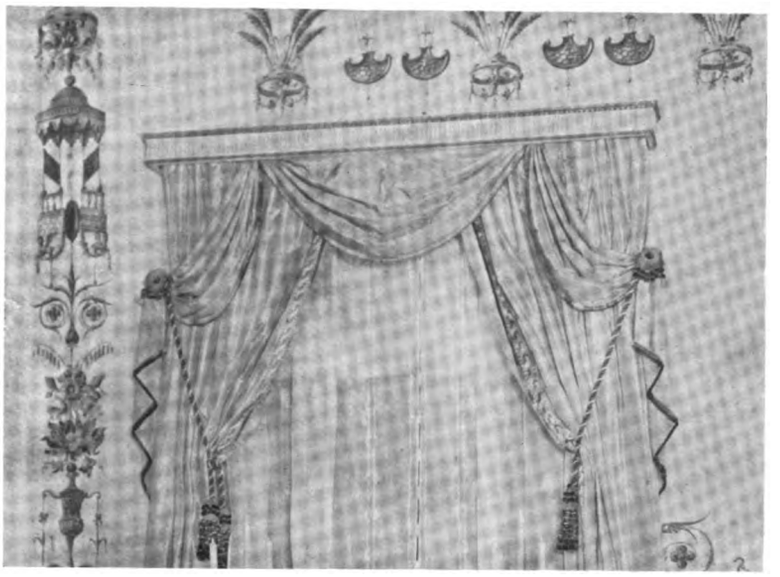
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TO SET OFF ARCHITECTURAL SURROUNDINGS

IT WILL be observed in comparing the five curtain setting shown, that great care was used not only in the selection of the most appropriate materials and trimmings but also in making quite certain whether they should hang inside or outside the window casing itself. Where trims are ornamental in character, curtains do not mask this detail, but are so made and trimmed as to balance and accentuate these beautiful architectural details.

In the instance of the Empire curtains shown in detail in Figure 1, the exquisite marble trims are shown, and a wide border trimming in Greek key pattern is applied to these curtains, with a closely woven tassel fringe. Heavy tie-back loops with tassels hold the curtains in place and at the same time carry out the note of dignified simplicity. The trimmings themselves are exact reproductions of original models from the First Empire, perfectly rendered.

While windows of this type rarely occur in residential work, this example illustrates admirably how properly trimmed curtains can follow the conditions established by the architectural surroundings of the rooms in which they hang.



17. Simple Directoire Detail, using Five Types of Trimming to supply Needed Accents

A FOIL AS WELL AS FINISH

ANOTHER skilful bit of trimming is shown in the full length view of Empire curtains, with the curtains themselves closed, Figure 13. The exquisite antique borders, a combination of weaver's and embroiderer's art, ask nothing in the way of embellishment from the trimming maker, but to leave the top of this opening with no more than a plaited beading would not give an adequate finish. Therefore, a deftly designed valance was added, hung from a cornice developed from the design of the surrounding ornamental trim. Each scallop is edged with shaped fringe, each space between having upright divisions of appliqued galloon finished at the bottom edge with an ornamental tassel combining the colors found in fringe, material and galloon. By this careful planning, the beauty of the antique curtains is given full value and a perfect inter-relation established between curtains and framing by the trimming details of valance and cornice. Very wisely, no attempt was made to reproduce the antique curtains in making this arrangement, but rather to supply the proper framing for them by contrasting trimmings. Trimming can be a foil as well as a finish. Here they set off the curtains, remaining themselves inconspicuous.



18. Valance Detail of Curtains for an Eighteenth Century Chinoiserie Room

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OF LOUIS XV FROTH

PERHAPS at no time in the history of decoration has there been greater skill displayed in the manufacture and use of trimmings than in eighteenth century Venice. Weavers of fabrics and trimmings were quite as skilful in bringing out the ornamental possibilities of the media as the painters of the period, and intricate detail seems to have been the breath of life to both designers and artisans.

The bed room illustrated in Figure 12, shows admirably how the trimming methods of this period can be applied to decorations of our own time, combining as it does both antique and modern examples. The elaborately curving outlines of windows and bed canopy, form supports for festoons of more elaborately figured silks, and festooned valances, curtains and bed cover; and serve as additional spaces for fringes, galloons of varying widths, embroidery and applique work. Intricately woven tassel fringes, rosettes and tassels all form a part of the undoubtedly frothy result, and the fact that each and every one is historically correct, places this bit of decoration in the museum class.

Another Venetian Louis Quinze window treatment is shown in detail in Figure 18, the carved cornice and elaborately curving outline of the valance both typical of this moment in decoration. The old embroidered silk used for curtains and valance called for no further embellishment in the way of applique or galloon. Here all the finish required is given by a very elaborate, tasseled fringe, the tassels arranged to form miniature scallops. As this fringe follows the outlines of curtains and valance, the tassels fall gracefully into place, producing a fluffy, irregular outline entirely in harmony with the setting.

FIVE TRIMMINGS IN ONE TREATMENT

A DIRECTOIRE window treatment in detail is shown in Figure 17, and is particularly interesting in trimming arrangement. The taffeta curtains are edged with a flat wide ornamental galloon and looped high with large cords and tassels in colors recalling the painted walls. A valance of the same charming taffeta is hung from a straight delicately curved cornice, draped in a central festoon with balanced festoons at the sides, finishing in jabot ends. These ends are looped over the curtains with rosettes which finish the upper ends of the curtain loops. A narrow fringe finishes the edge of the valance, thus differentiating its trimming from that of the curtains. By actual count, five types of trimming are combined in this treatment without in the least marring the perfect design, but on the contrary, supplying the needed accents.

Note: For sample fabrics and fringes illustrated in this article, acknowledgment is hereby made of the courtesy of Edward Maag and the Consolidated Trimming Co.

MODEL APARTMENT A BETTER HOMES ALLY

IT SPEAKS well for the "model apartment" idea, that it should continue to thrive in the retail store in the present thrifty era when stores are cutting out display features all along the line, that do not promise sure results. Model apartments showing furnishings in their home setting are being continued as installed in thousands of retail establishments. More than that, they are being introduced successfully as a new idea in many stores—metropolitan and small town. And no wonder, for they sell an idea as well as merchandise. As the accompanying illustration suggests, they show the store's customers that these furnishings are what they want for a given purpose, and how and why to fit them into the modern home. They announce advance styles for the season. They are a consistent ally for Better Homes in helping develop good taste.



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I DESIRE to represent some reliable concerns in Dining and Bed Room Furniture on commission basis in Michigan, including Detroit. I have called on the furniture dealers for ten years in this locality. Will furnish references. Address, Desk 63, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

FOR SALE near Portland, Oregon: An operating furniture factory making principally English Breakfast and Kitchen Tables from Pacific Coast lumber. Responsible parties can purchase at a very reasonable price and on easy terms. Write to GOOD FURNITURE MAGAZINE, Desk 511, Grand Rapids, Mich.

THE SAYVILLE FURNITURE COMPANY, makers of the famous Children's Cuddle Chairs, Taborets, Footstools, Sewing Tables, etc., would like to get in touch with Agents or Commission Houses, who care to handle exclusive designs and furniture of the sturdy kind, at extremely moderate prices. Sayville, Long Island, N. Y. Post Office Box 227.

PRACTICAL, EXPERIENCED FURNITURE SALESMAN, having knowledge and scope of practice sufficient to fully warrant qualifying for filling position in high class decorating establishment, desires connection as straight floor and special salesman in establishment of retailer of high-grade furniture. Support and opportunities, more so than location, will be given greater consideration. Address, Desk 51, care of GOOD FURNITURE MAGAZINE, 1160 Marbridge Bldg., New York, N. Y.

AN EXCEPTIONAL OPPORTUNITY for a practical, well trained man of experience in Ornamental Designing. Must be conversant with the various periods as an ornamental designer for furniture; capable of giving practical suggestions to furniture manufacturers in ornamentation and construction.

This position is permanent to the right party, in a well established and growing concern. State experience, and salary expected. Address, Desk 58, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

TO MANUFACTURER of high-grade Lamp Shades, (Silk and Parchment) with showroom in New York City and / or Chicago, who has an established trade and facilities to properly display a line of the highest grade Boudoir and Table Lamps, we can offer a very attractive proposition.

We manufacture a line of Lustre China Vases artistically mounted on solid bronze castings, gold or silver plated, which, although of the highest quality throughout, sell at low prices, and the right party can obtain a large volume of business.

The quality of our line requires a high-grade representation and unless you can qualify, please do not answer this advertisement.

Address replies to The N. O. Cederborg Company, Chapman Block, Aurora, Ill.

FULLY EQUIPPED Furniture Factory at a bargain. For particulars write, The Citizens Home & Savings Company, 122 E. Fifth St., Marysville, Ohio.

FOR LEASE, large building on one of Washington's best business streets. Same has been occupied for furniture business for more than twenty years last past. Apply to R. B. Behrend, 1315 F. St., N. W., Washington, D. C.

WANTED experienced lace curtain salesman with following in Missouri, Kansas, Iowa, Minnesota, Illinois to make headquarters in St. Louis. Drawing account against commission. E. C. Carter & Son, 912 Broadway, New York.

WANTED—High class designer and detailer of chandeliers. Must be thoroughly conversant in all periods, full size detailing and able to read plans. Chicago concern of highest reputation offers this elegant opportunity. Address, Desk 64, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

WANTED—Superintendent for Grand Rapids factory making general line of furniture. Applicant should give full information respecting experience, age and salary, all of which will be confidentially regarded. Address, Desk 69, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

SALES CORRESPONDENT—thoroughly capable of assisting in sales and office management. Desiring connection with furniture manufacturer offering future possibilities. Have had seven years' experience in woodworking line. Excellent references. Address, Desk 65, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

FOREMAN—SUPERINTENDENT—We want a practical, active manager for woodworking plant employing about 100 people making frames for Davenport Beds, Chairs, Rockers and other upholstered living room furniture. Must have experience in this class of work. Please state salary expected. The C. F. Streit Mfg. Co., 1050 Kenner St., Cincinnati, Ohio.

EXECUTIVE WANTED to act as Assistant Buyer with responsibility of handling furniture department, buying merchandise and general supervision. One who is thoroughly familiar with all markets and conditions of the retail trade. Apply immediately stating positions held, references, age and salary expected, to J. M. Goldsmith, Stix, Baer & Fuller, St. Louis, Mo.

I DESIRE to represent a reliable concern in Michigan, including Detroit, on commission basis. I have called on the furniture dealers in this locality for ten years and am familiar with their needs. I am a practical upholsterer, having served at the bench, cutting, foreman, superintendent and manager. Will cheerfully furnish references. Address, Desk 61, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

FOR SALE: A-No. 1 Furniture Store in Central West Ohio; complete household establishment doing an elegant business in a city of 9,000, good factories, churches and lodges; very rich farming section, about 75 per cent of the sales are cash; best location in the city. Has been a furniture store location for 25 years. No trade considered; good reason for selling. For further particulars, address A. J. K. Box 394, Lima, Ohio.

FURNITURE MANAGER and buyer of high-grade and medium priced furniture desires to make a change by July 1st. Would like to connect with some first class house where I would have full charge of the buying and managing—have had experience in both exclusive furniture and department stores. Well known at all furniture markets and have been buying for the past fourteen years. Can give best of references. Box 68, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

WANTED—Furniture salesman to represent us with retail trade in the South, Western Pennsylvania including Pittsburgh, Kansas and Missouri, and the Northwestern states, on commission. We have the best values in bed room furniture on the market. If you can sell real merchandise, are acquainted with the trade, have a knowledge of case goods, no conflicting lines and are not afraid to work, write us. We have everything that can be desired to offer you. What can you offer us? Address, Desk 60, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

(Wants continued on Page 48)

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Our Exhibit

AT THE

Grand Rapids Furniture Market

JUNE 15 TO JULY 15

is worthy of the attendance of every buyer interested in distinctive furniture

SHOWROOMS:
TOP FLOOR, BLODGETT BUILDING

JOHN WIDDICOMB CO.

MAKERS OF BEDROOM FURNITURE

GRAND RAPIDS, MICHIGAN

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"Home Beautiful Exhibit Was Ever Held in Any City; 75,000 Per-

The message quoted is an excerpt from a report of the "Home Beautiful" educational exhibit held in Dayton, Ohio, from May 14 to May 28, under the direction of the Retail Furniture Dealers' Association of that city.

It tells the story of the "Better Homes Movement" in the United States, succinctly, truthfully and plainly. It shows what the people want, are eager for, and will support with their attendance and dollars.



Reproduction of Covers of Denver Rocky Mountain News, Des Moines Sunday Register and Dayton Journal (also two inside pages) Recent Better Homes Editions

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the Most Successful Demonstration sons Attended During the 14 Days"

Besides, what is good for Dayton is good for every other city in the United States, big or little, in striving for a united observation of home improvement and better living conditions.

"The good effect from such a large attendance, to the furniture dealers, is not problematical, but is almost a certainty," the Dayton report continues. "Four typical Dayton houses were selected, representing values from $6,000 to $40,000, and these homes were decorated and furnished in every detail to suit the class of people who could afford to furnish such a house. Through this plan we gave a concrete example of what a home should be to practically every walk in life.

"It has done just the thing intended, created a desire for better furniture and at the same time gave the people a lasting picture of color scheme and arrangement—a picture that will never be forgotten.

"There was no commercialism connected with the exhibition. No names appeared on any of the merchandise, no dealer was permitted to display exact duplicates in their show windows. No prices appeared on any of the furniture, but an approximate figure could be obtained from any member of the reception committee. Through this plan a shopping spirit was created, which resulted in a great deal of good for every store." For instance, "One merchant shows an order for $1,245 worth of furniture and $500 worth of rugs.

"The Journal and Herald printed a 56-page section on 'The Home Beautiful' which was the largest ever run in the entire country. For the material in this section they owe a great deal of thanks to GOOD FURNITURE MAGAZINE for its splendid cooperation. Every inch of reading matter and all interior illustrations were supplied by them, making the section a complete success in every detail.

"During the exhibition 75,000 people attended.

"Business will be forthcoming for many months as a result and next year the dealers will refreshen the minds of the people with another like exhibit, showing the new things created during the past year.

"Not only has this plan been a great educational feature for the public, but it has given the furniture dealers and their salesmen a new angle on the business which is bound to create increased sales. The furniture men are awakening to new possibilities."

The Better Homes Movement was pioneered and has been continuously sponsored by GOOD FURNITURE MAGAZINE. The idea has been taken up by many live, wide-awake cities in which the merchants and newspapers have been assisted in such observance by GOOD FURNITURE MAGAZINE, others are preparing to do so.

Has your city observed "Better Homes Week"? Why not?

Merchants desiring such editions be published in their cities can procure helpful information by writing to GOOD FURNITURE MAGAZINE

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Distinctive line in upholstered furniture is the easily discerned feature of our patterns, but our dealers know that the inside quality and workmanship is equally distinctive and excellent.



Suite No. 1079

F. O. BRUSKE CO.

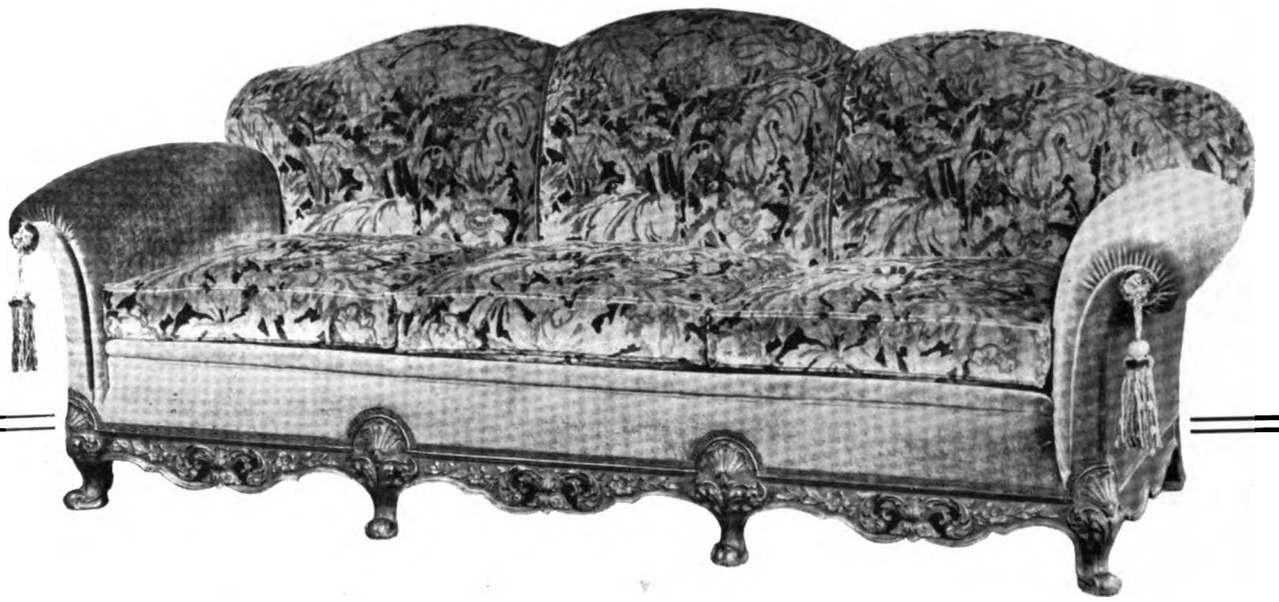
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SUITE No. 1001

"Better Upholstered Goods for American Homes"

Dealers are cordially invited to visit our market exhibit and inspect our interesting new patterns. Showrooms 3rd Floor, 1319 Bldg.

Sultan S&K Kohn

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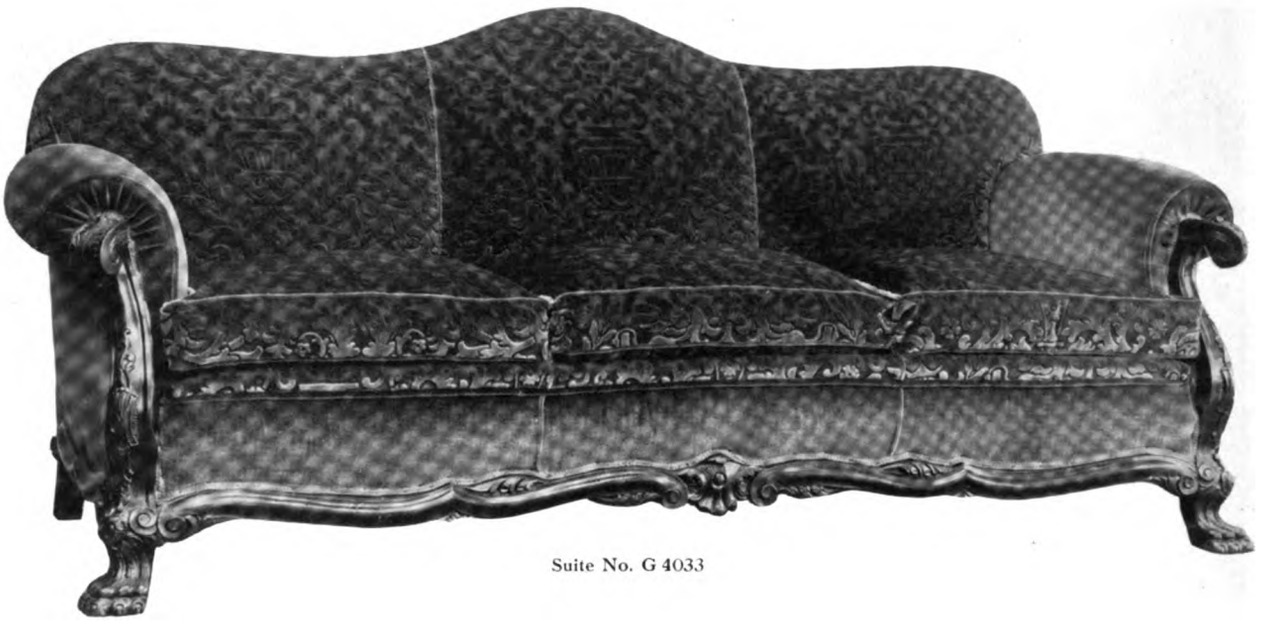
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We announce removal to our new factory

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Suite No. G 4033

The extraordinary quality and style embodied in our new patterns warrants the inspection of our line by all dealers attending the market.

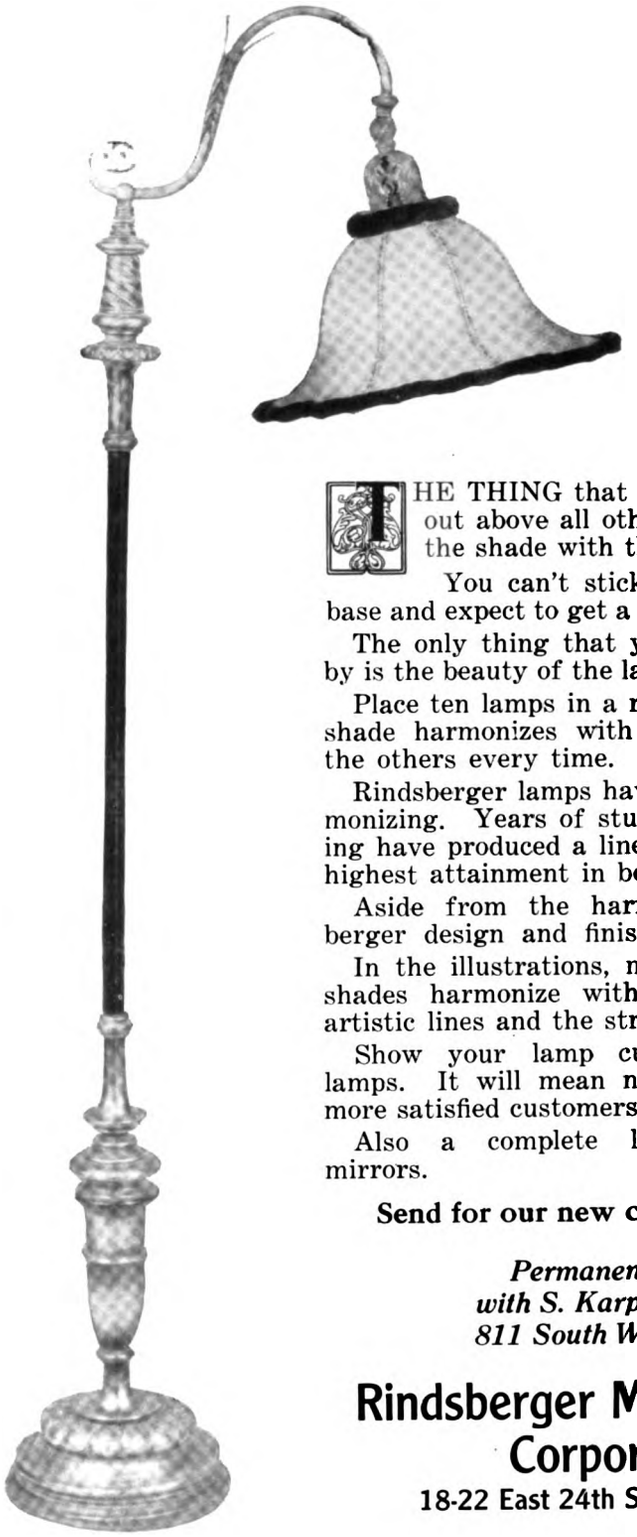
Midsummer Market Exhibit:
1416 Wabash Ave., Chicago

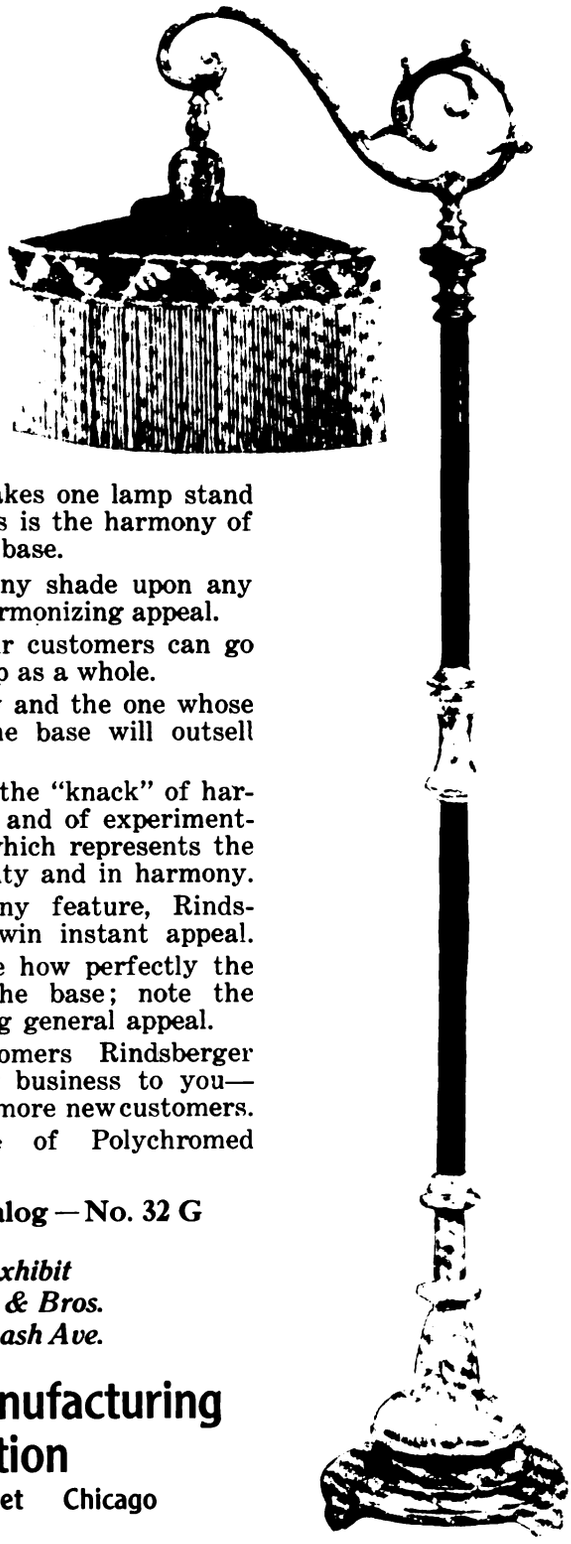
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THE THING that makes one lamp stand out above all others is the harmony of the shade with the base.

You can't stick any shade upon any base and expect to get a harmonizing appeal.

The only thing that your customers can go by is the beauty of the lamp as a whole.

Place ten lamps in a row and the one whose shade harmonizes with the base will outsell the others every time.

Rindsberger lamps have the "knack" of harmonizing. Years of study and of experimenting have produced a line which represents the highest attainment in beauty and in harmony.

Aside from the harmony feature, Rindsberger design and finish win instant appeal.

In the illustrations, note how perfectly the shades harmonize with the base; note the artistic lines and the strong general appeal.

Show your lamp customers Rindsberger lamps. It will mean new business to you—more satisfied customers—more new customers.

Also a complete line of Polychromed mirrors.

Send for our new catalog—No. 32 G

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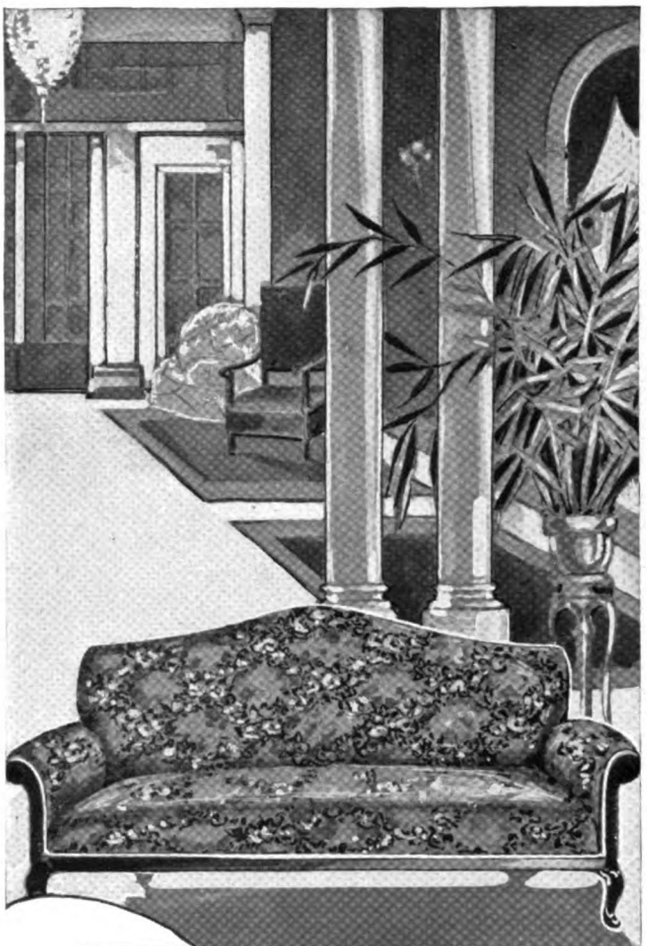
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IN the final selection of a suite of furniture the average man or woman is chiefly influenced by the beauty of the upholstery.

Furniture manufacturers who realize this give particular care to buying such fabrics.

It is, therefore, significant that more and more of the leading manufacturers standardize on Royco Upholsterings. The Royco Line is unusually extensive; there are *motifs* to meet practically every decorative requirement. Every Royco pattern reflects marked originality—qualities that lift any suite on which they are used above the commonplace.

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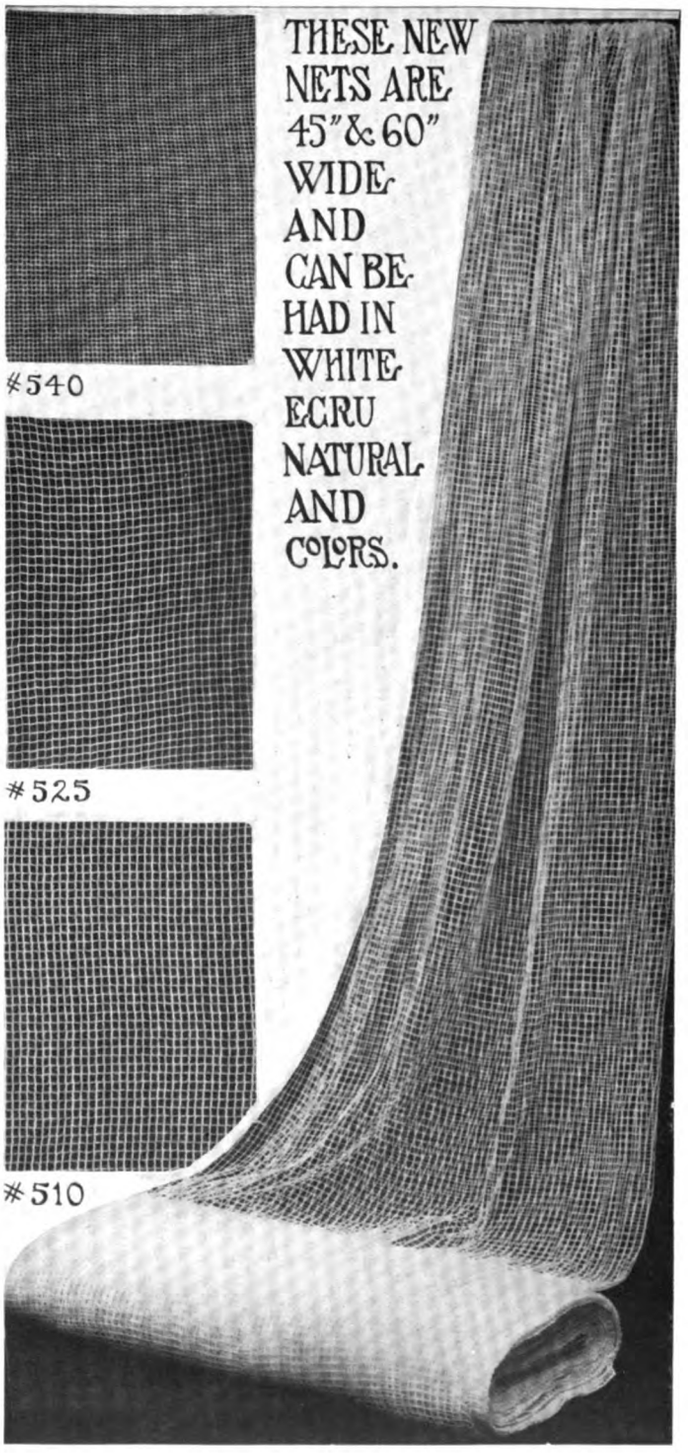
The line merits more than passing consideration.

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Illustrated above are two of a large variety of our Imitation Needlepoint and Flemish chair seats and backs. Our stock has just been augmented by an additional collection of new patterns, recently imported from Europe. Not only does the display include imitation needlepoints and Flemish patterns, but also real needlepoints of a variety unsurpassed in any showroom throughout this country.

We also have on display at our showrooms an extensive line of upholstery fabrics. The patterns, colorings and materials are of such wide variety as to make them suitable for any style or grade of upholstered furniture.

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for Every Floor Ⓐ *in the House*



Jaspé linoleum, a really artistic floor material, comes in two-toned gray, brown, green and blue. The decorator finds, therefore, in Jaspé, larger freedom in planning unusual and charming bedrooms.

A Floor Befitting the Bedroom

QUIET, cleanliness, and beauty—expressive of personality—these are three attributes of the perfectly appointed bedroom. The illustration suggests how the floor—in this case of blue jaspé linoleum—contributes its share to all three.

¶ In a small lightly constructed house, quiet is difficult to attain. Linoleum floors, made chiefly of resilient cork and elastic oxidized linseed oil, are inherently noiseless. Carpets, for sanitary reasons, have their practical disadvantages. Soft wood floors do catch and hold lint. It is, however, a simple task to whisk dust and dirt from a regularly waxed and polished linoleum floor.

¶ Linoleum floors are quite as warm as wood floors, particularly when the linoleum has been installed as a permanent floor; that is, cemented in place over a lining of deadening felt. Fabric rugs, be they of the quaint rag variety or the more expensive chenille, are really enhanced by a background of jaspé—the color selected with the whole plan of the room in mind. Thus, fitness to purpose, one of the first laws of home planning, makes such a linoleum a practical and acceptable floor for the bedroom.

¶ "Decorative Floors," a portfolio of interiors in color, shows how agreeably jaspé, as well as other linoleum floors, fit into various decorative schemes. Write for a copy.

Armstrong Cork Company *Linoleum Division* *Lancaster, Pa.*

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WANTS

(CONTINUED)

WANTED first class traveling salesman. Must be experienced in our grade of furniture and acquainted on Pacific Coast. The Windsor Furniture Co., 1420 Carroll Ave., Chicago, Ill.

FURNITURE DESIGNING, interior decorating, detailing, water color, ink sketching. Grand Rapids, New York, European experience. James J. Hardie, 18 Vernon Place, Sherwood Park, Yonkers, N. Y.

JOBBERS and distributors wanted to handle an exclusive territory basis extensive line of high-grade imported bentwood chairs. Reply immediately to Desk 66, care of GOOD FURNITURE MAGAZINE, 1160 Marbridge Building, New York.

WE WOULD LIKE TO HEAR from responsible men and women capable of placing fine Oriental rugs and antique and modern tapestries. Excellent stock to draw from, liberal terms; correspondence invited. H. Michaelyan, Inc., 2 West 47th St., New York.

I TRAVEL regularly over the entire Pacific Coast states and have wide acquaintance among buyers of good furniture and the allied lines. I wish to get in touch with firms of good standing who desire to be represented in this territory. Am thoroughly experienced in these lines and will furnish highest references. Address, Desk 67, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

MANUFACTURER making unusual assortment of Baby Safety Straps and Baby Carriage Straps, Dog Harness, etc., desires reliable salesmen to offer products to furniture, hardware and sporting goods stores, on liberal commission basis. Reply stating age, experience and give any other information of interest; outlining territory you are in position to cover. Address, Leather Products Company, Patterson P. O., Baltimore, Md.



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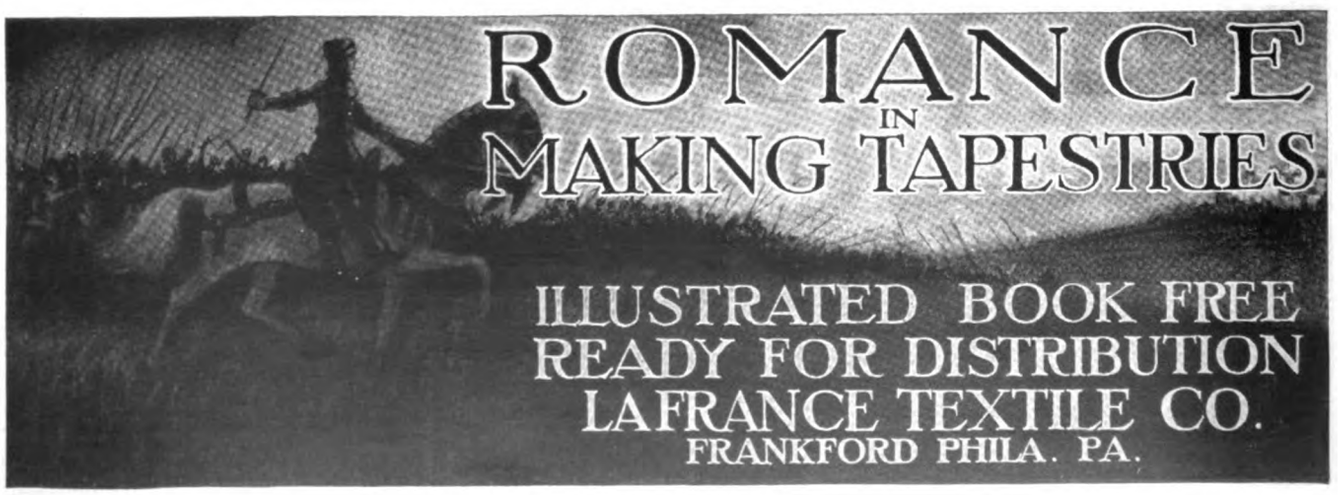
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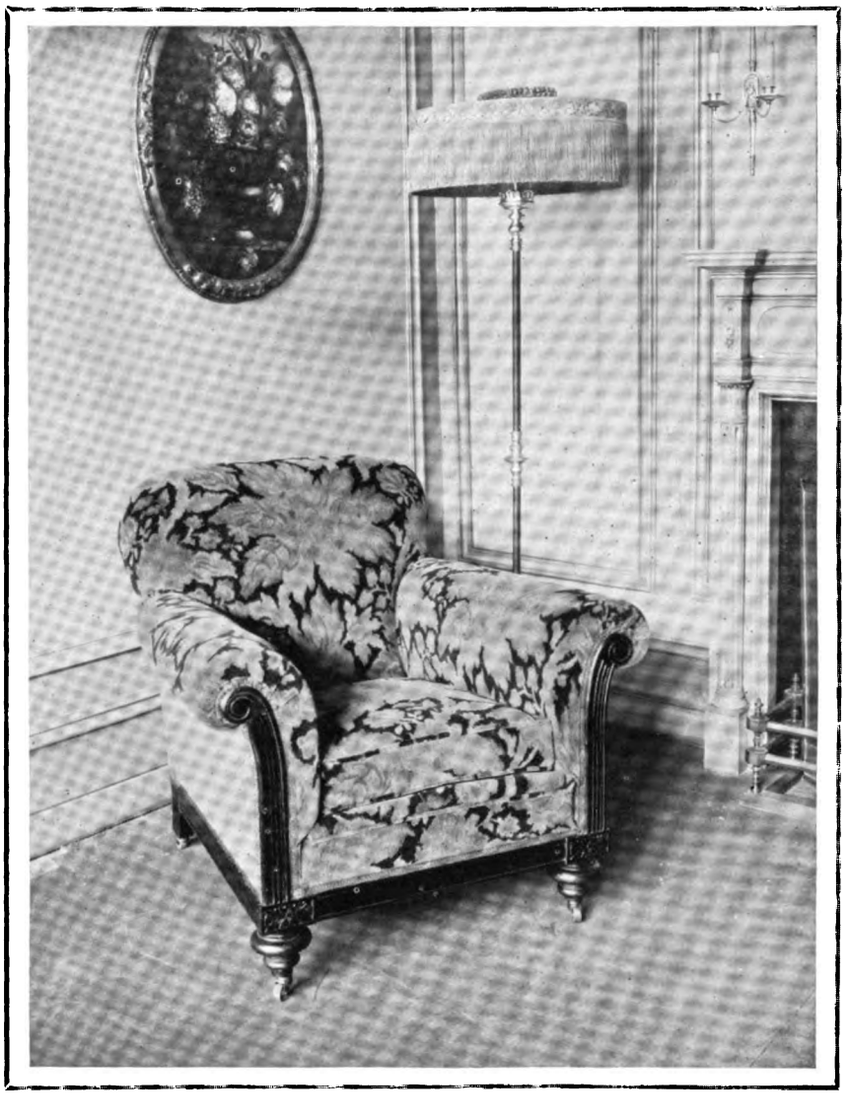
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Interior by John W. Reid, Philadelphia

CORDOVA POLYCHROME VELVET

AT the Market discriminating furniture buyers will differ widely in their ways of selecting fabrics. Equally marked variations will be found among the people who choose furniture for their homes. Upon some will be impressed the advisability of buying only furniture covers of recognized durability of color and material. Others will feel that the price of the goods is the first consideration. Still others can disregard price and permanence and choose at will the things which conform to their ideas of beauty in form and design and harmony of color.

You should know the ideal furniture covering which combines beauty of color and design in a rich fabric of unequalled wearing qualities at a very reasonable cost. Before you go to the market examine the construction and quality of Cordova Polychrome Velvet and be better prepared to select furniture covered with this remarkable new fabric. Samples and information upon request.

JOHN ZIMMERMANN & SONS, INC.

LEHIGH AVE. AT 22ND ST. PHILADELPHIA

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B. Altman & Co.

WHOLESALE
UPHOLSTERY AND RUGS

Correspondence from out-of-town decorators, furnishers and others interested will be accorded prompt and thoughtful attention

Departments on Fifth Floor

Madison Avenue - Fifth Avenue, New York

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FRENCH AND ENGLISH CRETONNES

Reproductions of Spanish, Italian and French Damasks—Brocaded Silk—Antique Velvets—plain stuffs of unusual interest to match.

"SUNFAST VELVET GUARANTEED"
(*Handled Exclusively by Us*)

HAND-BLOCKED LINENS *HAND-BLOCKED MOHAIRS*

Samples sent upon request

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Scotch Art Rugs for Decorative Purposes

Our Scotch Art Rugs are made especially for the exclusive, decorative trade, who have found that we are of great assistance to them when working out harmonious color schemes in interior decoration through the medium of our selftone color lines and quality samples.

WILLIAM HENDERSON & CO.
FRANKFORD PHILADELPHIA, PA.

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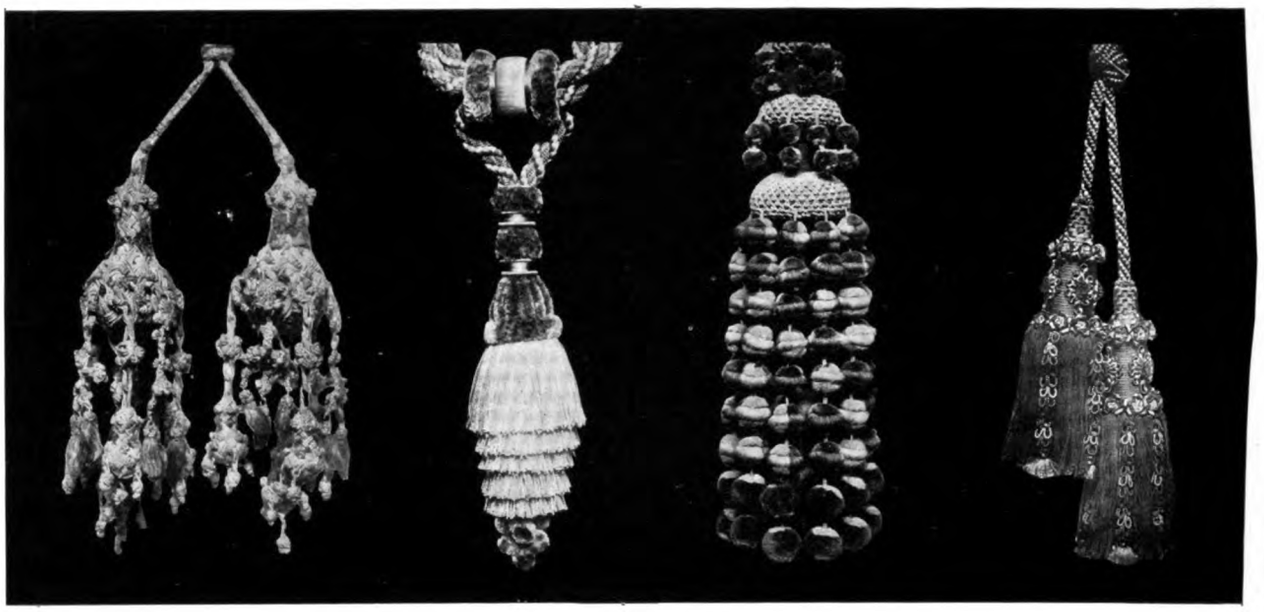
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TAFFETAS
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Our efforts are concentrated to give the best service on SPECIAL ORDER WORK—*Small orders are appreciated and given the most careful attention.*

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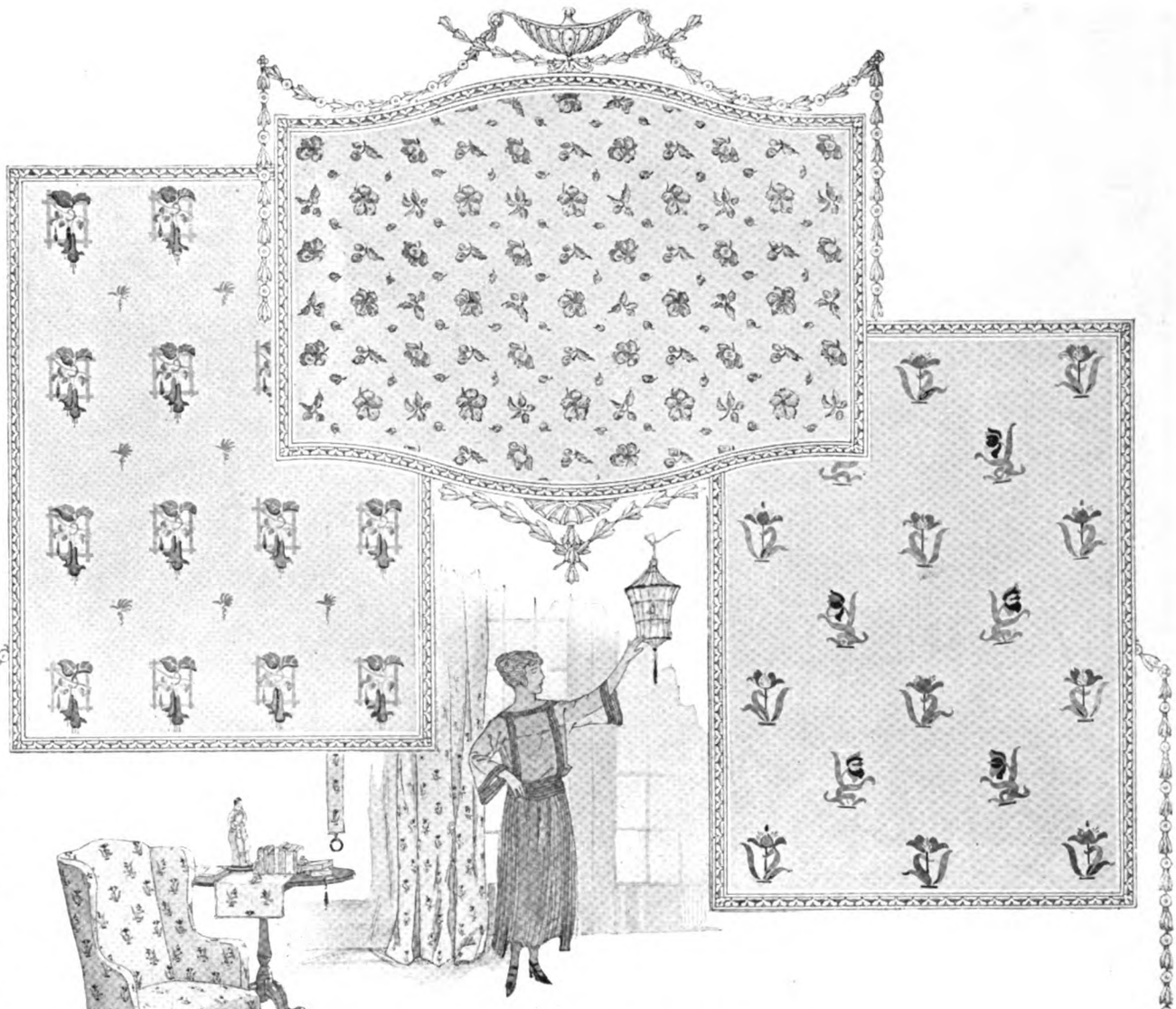
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Introducing the Floral Series in Derryvale Genuine Irish Linens

DESIGNED especially for smaller, informal rooms, these quaint floral patterns, hand-printed in colour on Derryvale Genuine Irish Linen, are of unusual interest to homemakers, decorators and manufacturers of fine furniture.

The first three of the series—fuchsia, dogwood and tulip—suggest charming effects in curtains, portieres, couch covers, scarfs and furniture coverings. They are unobtrusive, in perfect taste; beautiful, yet economical—Derryvale Genuine Irish Linen wears and wears and wears.

The entire selection of Derryvale hand-printed linens may be seen at our New York showroom.



If it's "Derryvale" it's "Irish Linen"

DERRYVALE LINEN COMPANY, INC.
Twenty-three East Twenty-second St., New York City
(Wholesale only)

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The
FIRTH CARPET COMPANY

DECORATIVE REQUIREMENTS calling for fine, seamless Chenille Rugs, in special shapes and sizes and harmonious self-tone color-schemes, are met by the FIRTH CARPET COMPANY.

FIRTH Carpets, in quality of materials used and workmanship employed, are made on a QUALITY basis.

GENEVA **AMAXIN** **OTEGO**

Made seamless, any color, any shape, up to thirty feet wide by any length.

Twenty stock colors in plain and two-tone effects.

THE FIRTH CARPET COMPANY

Seamless Scotch Chenille Rugs

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WESTCHESTER BILTMORE COUNTRY CLUB
Rye, New York

JOHN McE. BOWMAN, President.

Orinoka

DRAPERIES & UPHOLSTERIES

COLORS GUARANTEED SUN & TUBFAST

THE TEST OF TIME

Eight years of the most strenuous service in the Biltmore Hotel, New York, has demonstrated that the durability of Orinoka Fabrics and the fastness of the colors is all that we claim for them.

The draperies in the Biltmore Hotel and The Commodore are left hung both summer and winter and when soiled are tubbed in the hotel laundries, always coming back bright and fresh as when new.

Orinoka Guaranteed Sunfast Fabrics will be used exclusively throughout the two new Bowman hotels soon to be opened, the Biltmore at Providence, R. I., and the Westchester Biltmore Country Club at Rye, New York.

The ORINOKA GUARANTEE

"These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price."

Don't fail to see the new Fall line at any of the offices given below.

THE ORINOKA MILLS

215 Fourth Avenue, New York City

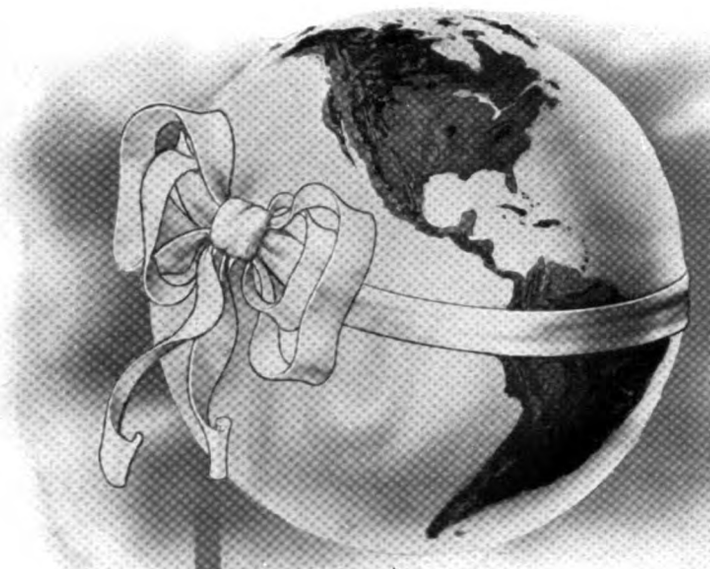
PHILADELPHIA
1010 Commonwealth Trust Building

SAN FRANCISCO
519 Commercial Building

CHICAGO
1608 Heyworth Building

Our New Booklet "Color Harmony in Window Draperies," will be mailed to dealers on request.

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Engirting the Earth

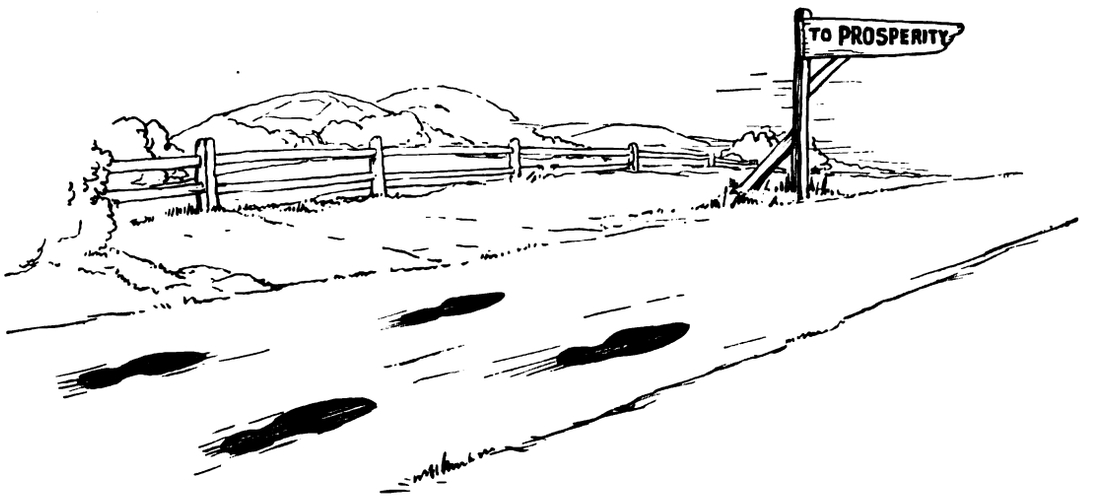
In one year The Shelton Looms make more than 5,000,000 yards of beautiful pile fabrics.

In considerably less than ten years The Shelton Looms make enough of these materials to engirt the earth at the equator, with a thousand miles or so left over for a gigantic bow.

The Shelton Looms
OWNED AND OPERATED BY
SIDNEY BLUMENTHAL & CO. INC.
395 Fourth Ave., New York



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Real Constructive Work

TWO long steps in the right direction have been taken toward placing the furniture business on a sound, healthy basis.

The National Council of Furniture Associations has published standards that should govern dealings between Manufacturers and Dealers in Furniture.

—and the Associated Advertising Clubs, after conferences with Manufacturers and Dealers in Furniture, has established standards that should govern in the Retailers' relations with the Public.

Both standards are so much alike as to indicate a genuine desire to protect and foster the confidence upon which all good business rests, and the Mahogany Association tenders its hearty congratulations upon the results achieved.

THE MAHOGANY ASSOCIATION, Inc.
New York City

After all—there's nothing like

MAHOGANY

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BRETBY ART POTTERY



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BONE CHINA AND EARTHENWARE

English Wares of Merit

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Incorporated
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ROCKINGHAM

JOHN WALSH WALSH



ROCK CRYSTAL

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DECORATIVE AND USEFUL

ROYAL WORCESTER



The ARISTOCRAT of ENGLISH CHINA

JOHN MADDOCK & SONS



ROYAL VITREOUS

THE SALESMAN ART SERVICE

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KARPEN
FURNITURE
EXHIBITION
June—July
Chicago · 801 S. Wabash Ave.
New York · 37th and Broadway









KARPEN
FURNITURE

New things you will want to see in Karpen Furniture

THE many new lines in Karpen furniture to be shown at the June Expositions offer fascinating and artistic developments. They are new in design, in coloring and in fabrics.

There are new pieces in all our lines of overstuffed, upholstered and reed or fiber furniture to give any stock of good furniture that freshness of appeal which is so necessary to attract public interest.

All the late products from our designing tables will be shown. They are worthy of the high name of the House of Karpen. Splendid examples of the finest and best in modern American furniture making. Don't fail to see the Karpen exhibits.

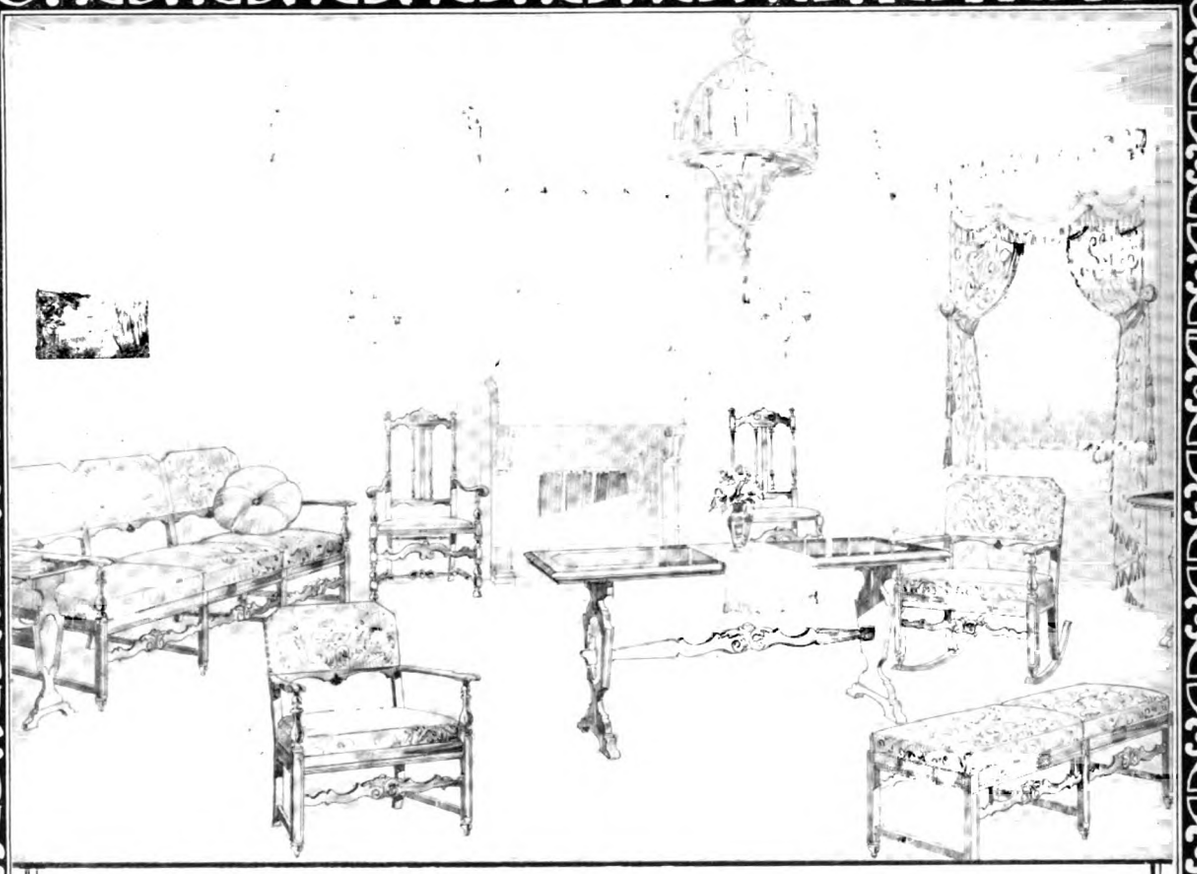
S. KARPEN & BROS.

Exhibition Rooms
801-811 S. Wabash Ave.
CHICAGO

Karpen
On every piece
Make sure it is there

Exhibition Rooms
37th St. and Broadway
NEW YORK

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An Artistically Designed

Italian Renaissance suite of living room furniture, made in solid Walnut, and finished in our Florentine finish—a soft dark brown, high lighted and lacquered giving it that smooth satin effect and antique appearance.

The above Suite is one of a number shown by us together with a variety of odd living room chairs and tables at

Furniture Exchange Building
GRAND RAPIDS, MICH.

Central Market Furniture Building
1414 S. Wabash Avenue
CHICAGO

CROCKER
Chair Company
SHEBOYGAN - WISCONSIN

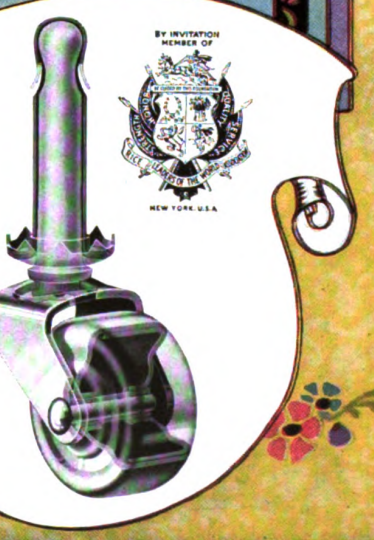
CROCKER CHAIR COMPANY SHEBOYGAN WIS.

Branches: Chicago · New York · Minneapolis · Oakland

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The Faultless Caster



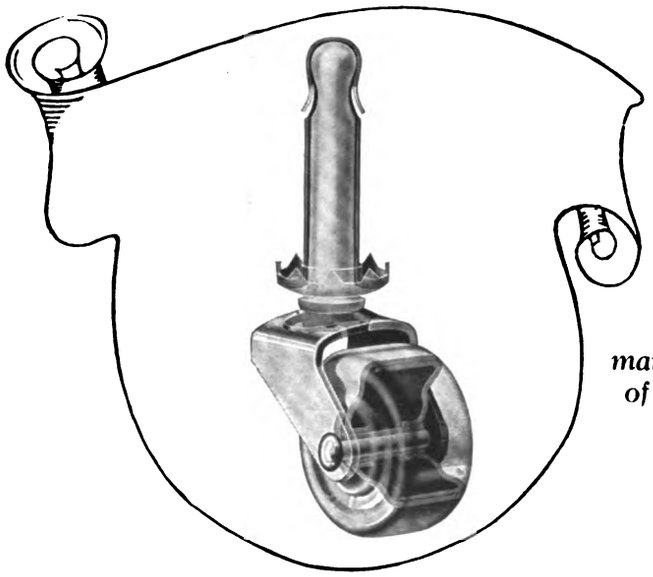


"Move the Faultless Way"

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FAULTLESS
Leadership

MORE than a quarter of a century of earnest effort to produce a quality product has given to the FAULTLESS Caster the distinctive individuality that makes it necessary and very desirable.



When furniture manufacturers think of good casters they always think of FAULTLESS

Faultless Caster Company

Evansville, Ind. ❖ New York — *Fifth Ave. Bldg.*

Grand Rapids Sales Office, P. S. Johnson, Manager, 10 Fountain St., N.W.
Grand Rapids, Michigan

Move the "FAULTLESS" *Way*

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JAMESTOWN LOUNGE COMPANY

Jamestown, N. Y.

At the

Grand Rapids
Midsummer Market

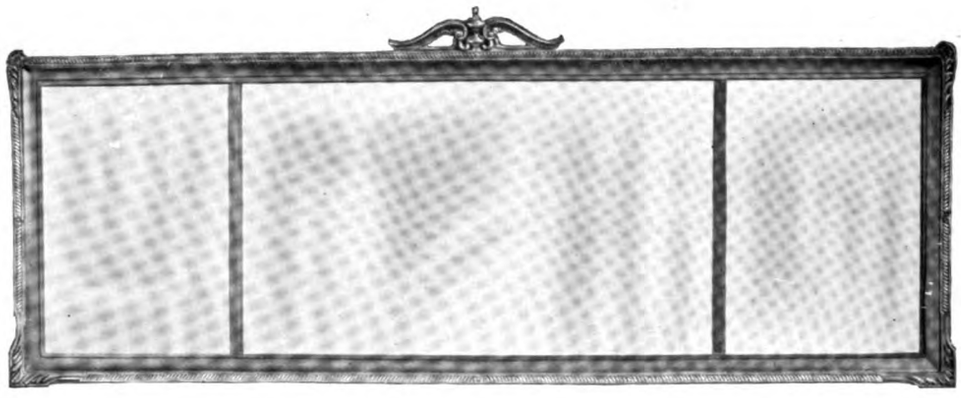
June 15th—July 15th

KLINGMAN
FURNITURE EXHIBITION
BUILDING
(Third Floor)



New York Office: 116 West 39th St., Room 1025

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Our mirrors help to complete the artistic decorations of a well planned home. Have you our catalog?

Furst Bros. & Company

MANUFACTURERS

Baltimore Maryland

BROOKLYN CHAIR COMPANY

New York City

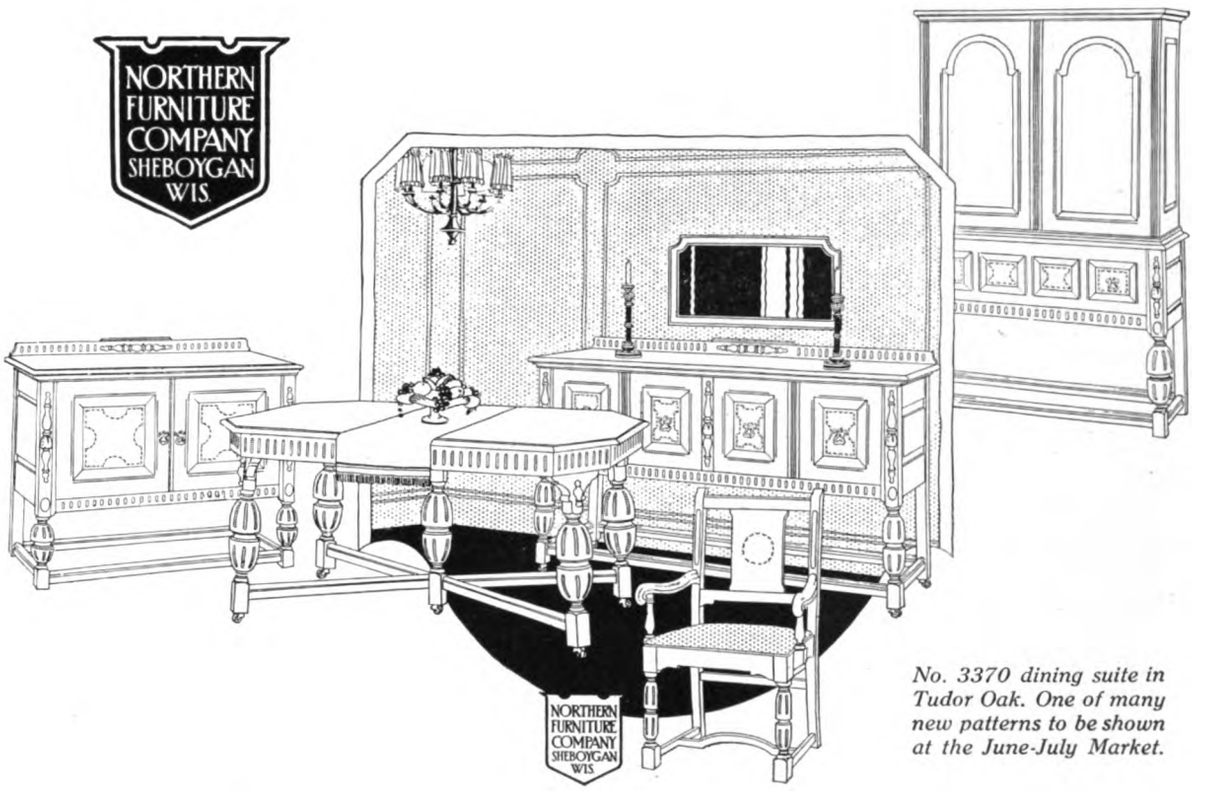


CHAIRS of quality
that sell to discriminating buyers

See the line

Office and Showrooms:
425-433 West 28th Street
New York City

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No. 3370 dining suite in Tudor Oak. One of many new patterns to be shown at the June-July Market.

NORTHERN FURNITURE

THE most extensive and interesting showing of NORTHERN Bedroom and Dining Room Furniture ever presented to the Trade will be ready for the inspection of Buyers at the

FURNITURE EXCHANGE BUILDING
Grand Rapids, Michigan
during the Market Season opening June 15.

The new NORTHERN designs include many remarkable examples of Hand Painted and Decorated Furniture selling at medium prices; beautiful creations in Walnut, Mahogany and Oak, and an extremely wide range of the latest Colored Enamels, plain and decorated.

The educational value of a visit to the NORTHERN FURNITURE COMPANY'S space has never been questioned. We are leaders in the production of first-class designs suitable alike for the Exclusive and Average Trade.

NORTHERN FURNITURE COMPANY

Furniture Exchange Building Grand Rapids, Mich.
Factory at Sheboygan, Wisconsin

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These people are thinking of buying

The *first mail* on the morning after The Saturday Evening Post of April 29th appeared, we had inquiries from

Indianapolis, Ind.	*Forest City, Pa.*	*Racine, Wis.*
Davenport, Iowa	*Detroit, Mich.*	*Hopewell, N. J.*
Royal Oak, Mich.	*Syracuse, N. Y.*	*Meadville, Pa.*
Fort Wayne, Ind.	*Philadelphia, Pa.*	*Pottsville, Pa.*
Good Ground, N. Y.	*Elmhurst, N. Y.*	*Buffalo, N. Y.*
Williamsville, Ill.	*Cambridge, Mass.*	*Loveland, Colo.*
Lena, Wis.	*Wood Haven, N. Y.*	*Kansas City, Mo.*
Hudson, Ohio	*Decatur, Ga.*	*Steubenville, Ohio*
Dadeville, Ala.	*Springfield, Ohio*	*Proctor, Minn.*
Manhasset, N. Y.	*Houston, Texas*	*Madison, Wis.*
Wilkinsburg, Pa.	*Kansas City, Kan.*	*Duluth, Minn.*
Wayne, Pa.	*Tulsa, Okla.*	*Topeka, Kan.*
New York City	*Cumberland, Md.*	*Sayerwood, Ohio*
Pittsburgh, Pa.	*Hohenwald, Tenn.*	*Germana, Ohio*
Galena, Ill.	*East Brady, Pa.*	*New Haven, Conn.*
New Albany, Ind.	*Calumet, Mich.*	*Clinton, Ia.*
Boston, Mass.	*Kewanee, Ill.*	*Morrison, Ill.*
Fairmont, W. Va.	*Plymouth, Pa.*	*Celina, Ohio*
Berwin, N. H.	*Lincoln, Neb.*	*Toronto, Ont.*
Pontiac, Mich.	*Minneapolis, Minn.*	*Albany, N. Y.*
Nutley, N. J.	*Mankato, Minn.*	*Omaha, Neb.*
Bridgeport, Conn.	*Atlanta, Ga.*	*Poland, Ohio*
Cincinnati, Ohio	*Saginaw, Mich.*	*Johnstown, N. Y.*
St. Louis, Mo.	*Hutchinson, Kan.*	*Loup City, Neb.*
Columbia, Mo.	*Plattsburg, W. Va.*	*Rome, N. Y.*
Akron, Ohio	*Bayonne, N. J.*	*Catskill, N. Y.*
Columbus, Ohio	*Alliance, Ohio*	*Rutherford, N. J.*
McCracken, Kan.	*Prairie du Chien, Wis.*	*DeKalb Junction, N. Y.*
Brooklyn, N. Y.	*Piedmont, Mo.*	*Watkins, N. Y.*



Use this cut in your newspaper advertising, on your letterheads and on your printed matter. Electrotypes are free. Send for them.

This was only the *first mail* on the *first day*! Just think! And thousands just as much interested, will go and "look" in the furniture stores without writing us.

Hundreds of people in your own community are doubtless interested. Why not meet that interest with a little activity, and cash in on it?

Demonstrate Davenport Beds. Show that you have them in good variety. Cater to the need that already exists, and which national advertising is now awakening on a big scale.

Get into the game! Tune up your sales force. We've just begun the good work. Come along and profit by it.

The DAVENPORT BED

SERVES BY DAY AND BY NIGHT

DAVENPORT BED MAKERS OF AMERICA

900 South Michigan Ave., Chicago

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Grand Rapids
June 15 – July 15

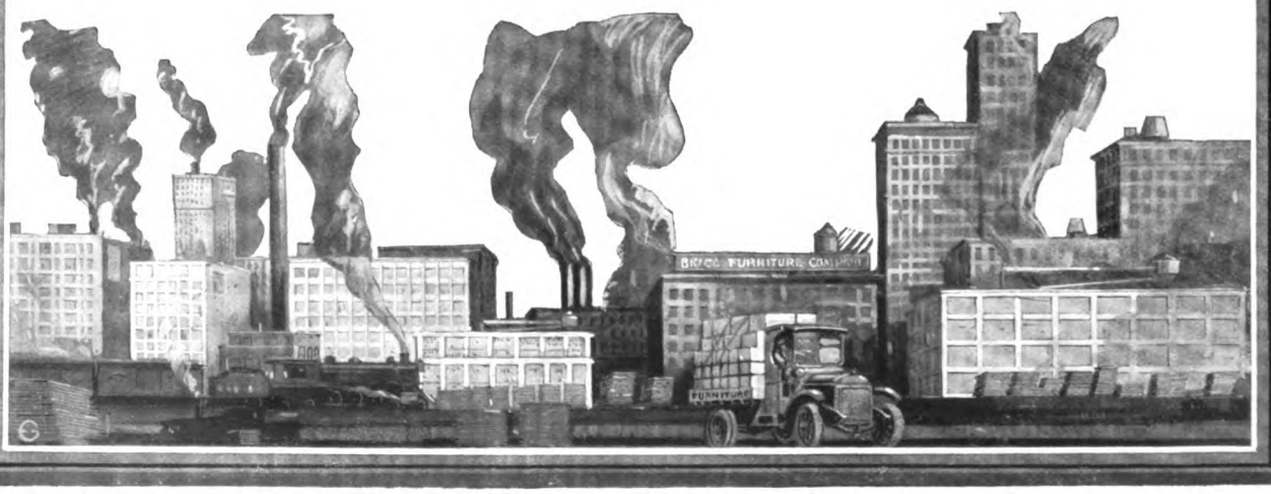
The FURNITURE CAPITAL of AMERICA

Attracting Buyers from every State in the Union, Canada, Cuba, Mexico and South-America.

Showing products from the Country's best Furniture Work Shops.

Exhibiting in Showrooms approximating 2.000.000 square feet of space.

GRAND RAPIDS MARKET ASSOCIATION.



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WIENER
UPHOLSTERED FURNITURE

—a comprehensive line;
—built right;
—priced right;

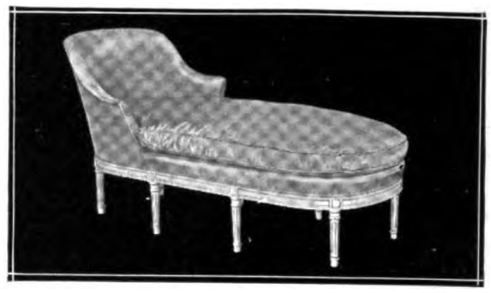
Its appearance plus its construction will sell itself on your floor, creating satisfaction and good will in your customers' homes.

See us at Grand Rapids:
4th floor, Furniture Exhibition Building

E. RUSH HEWITT HOWARD McCARRICK
JOHN E. WIENER

E. WIENER COMPANY
297-303 Seventh Street
Milwaukee, Wis.





When You Want Unquestioned Quality

It is significant that so many decorators come to us when they want unusually fine upholstered furniture for their important customers.

Sixty-seven years of traditional quality in manufacturing, insures utmost durability and artistic merit in every piece bearing the Rogers trade mark.

CHARLES P. ROGERS & CO., INC.
Manufacturers of Upholstered Furniture, Metal Beds and Bedding Since 1855
16 East 33rd Street, New York

Pittsburgh Plate Glass Company

Glass

Mirrors

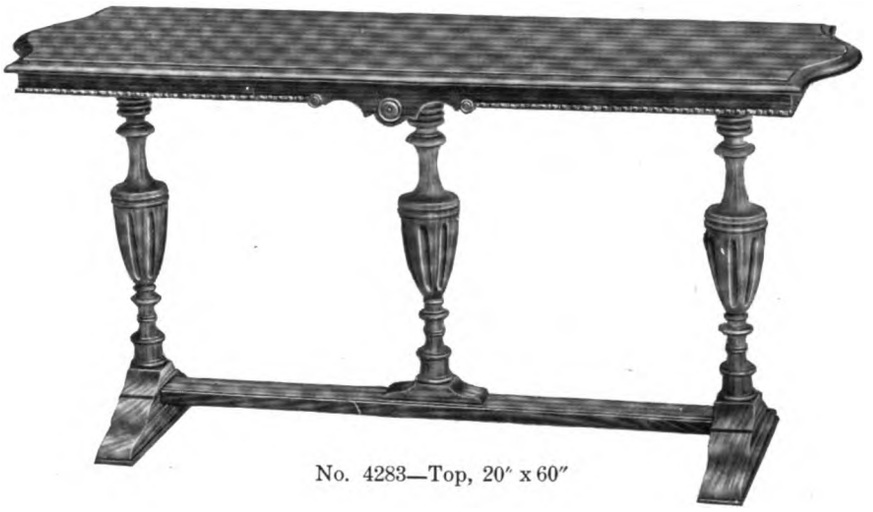
Paints

Brushes

Use PLATE Glass — Nothing Else is Like It

Warehouses in all Principal Cities

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No. 4283—Top, 20″ x 60″

THE KIEL FURNITURE CO.

Manufacturers Extension and Living Room Tables

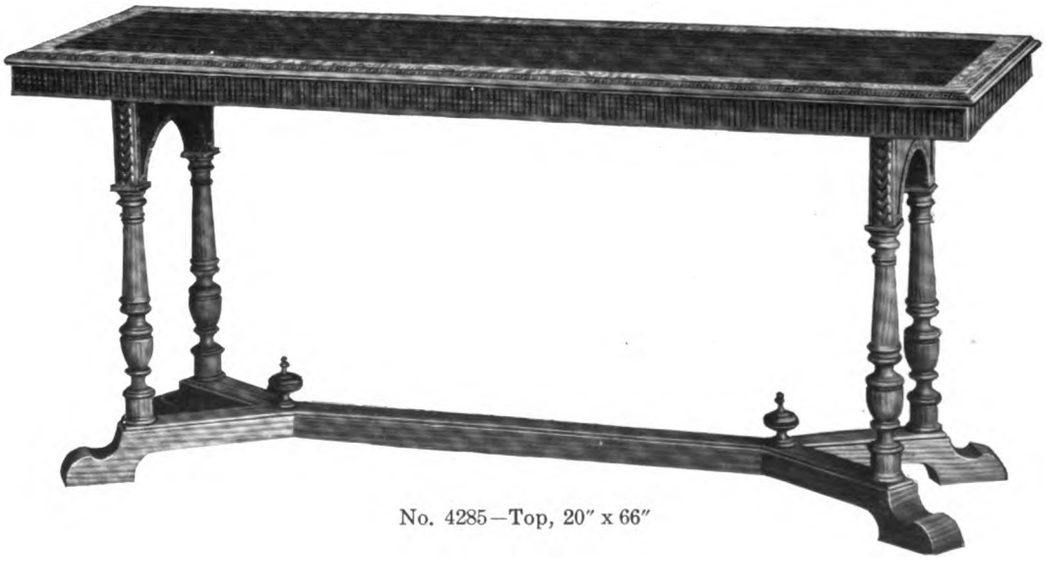
MILWAUKEE, WISCONSIN

Permanent Display Floors

New York, High Point, Chicago, Milwaukee,
San Francisco, Los Angeles

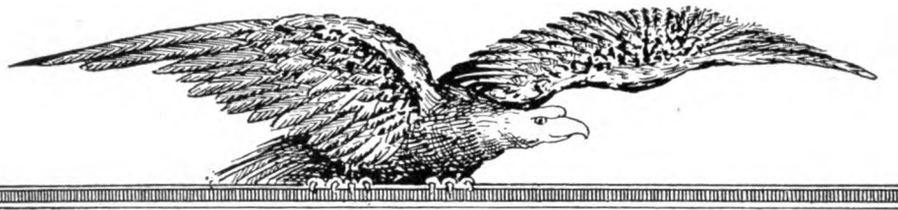
New Designs continually being developed in Kiel "Guaranteed Quality"

THE MOST COMPLETE LINE OF MEDIUM-PRICED
PERIOD, COLONIAL AND MISSION TABLES IN AMERICA

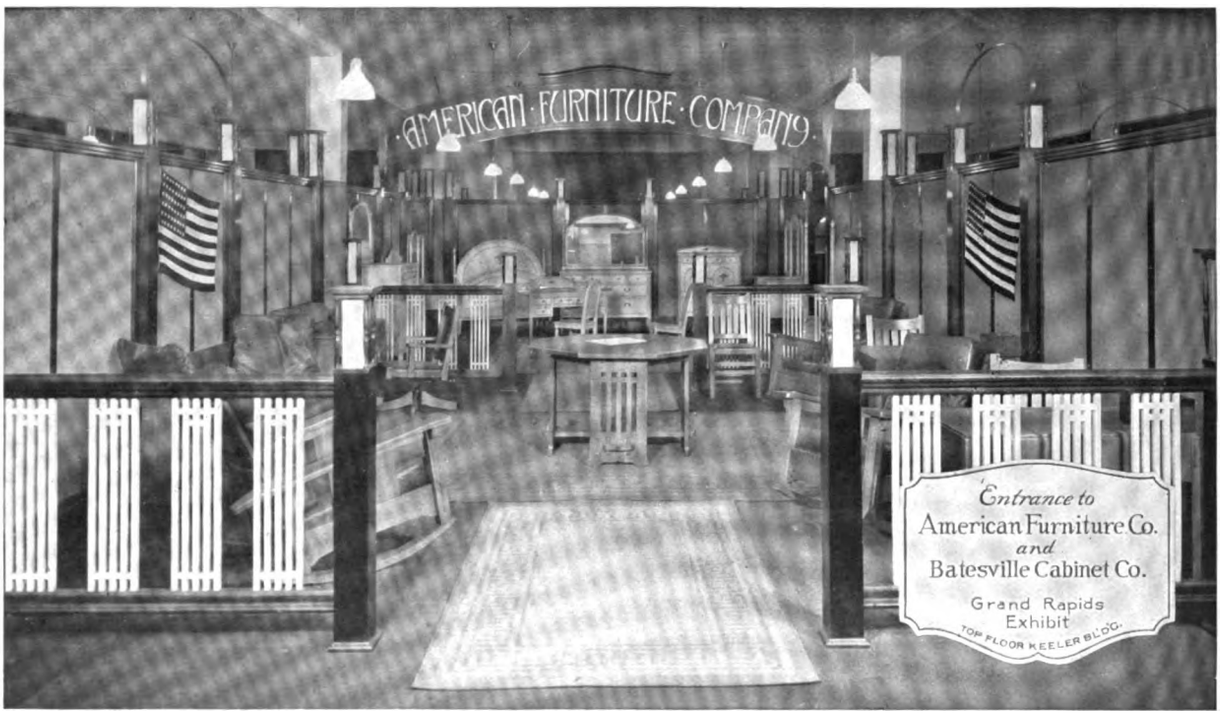


No. 4285—Top, 20″ x 66″

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PERMANENT EXHIBIT - TOP FLOOR
KEELER BL'D'G - GRAND RAPIDS, MICH.



American Furniture Co.

Batesville Cabinet Co.

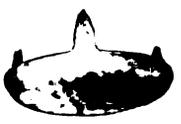
BATESVILLE, IND.

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Made of High Grade Hardened Steel Specially Treated to Give Frictionless Surface



Extra Heavy Size—1⅛ in.



⅞ in.



¾ in.



⅝ in.



½ in.



⅜ in.



Are You Selling Finished Furniture?

A complete piece of furniture must have a footwear device.

In selecting that device, what qualities should it embrace?

It should embrace — simplicity — ease of movement — impossibility of getting out of order — invisibility — protection to furniture, floors and rugs.

There is only one device that has all of these qualities PLUS

Economy

Silence

Adaptability—Suitable for covered and uncovered floors alike.

Service— Long wear.

The perfect footwear for furniture—

DOMES *of* SILENCE

"Better than Casters"

Henry W. Peabody & Co.

DOMES OF SILENCE DIVISION

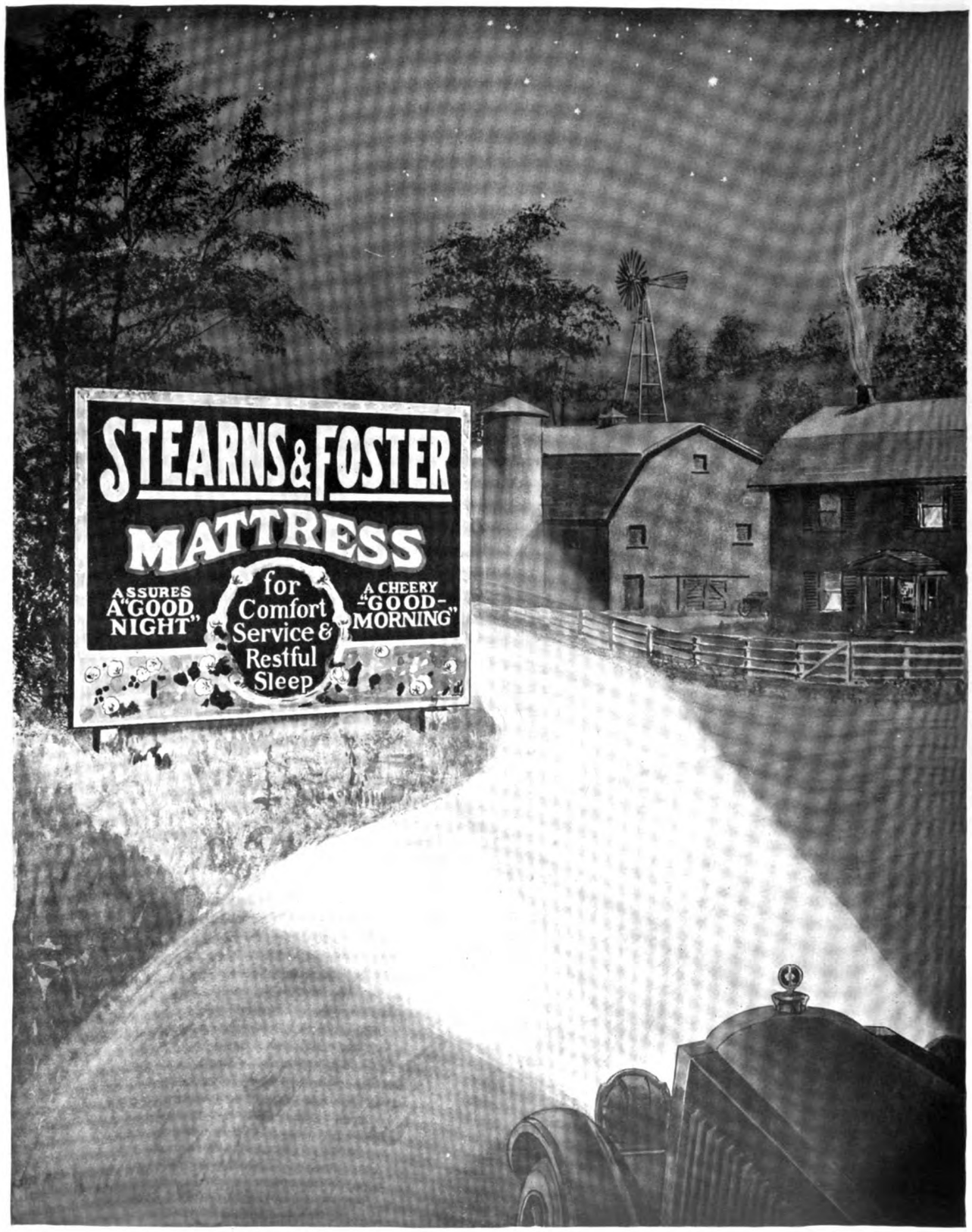
17 State Street, New York City

In All Your Furniture Orders,

***Specify* DOMES *of* SILENCE**

F-36

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Midsummer Market Exhibits in The Klingman Building, Grand Rapids, Mich. and 1319 Building, Chicago, Ill.

THE STEARNS & FOSTER COMPANY
ESTABLISHED 1846
CINCINNATI

Branches: New York, Philadelphia, Pittsburgh, Cleveland, St. Louis, Chicago, Minneapolis, Des Moines

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A few illustrations from

The Morimura Line of

Complete Lamps and Silk Lamp-Shades

Orders are now being booked for

IMMEDIATE and FALL DELIVERY

We have on display the most comprehensive assortment of Lamps and Shades to be found anywhere.

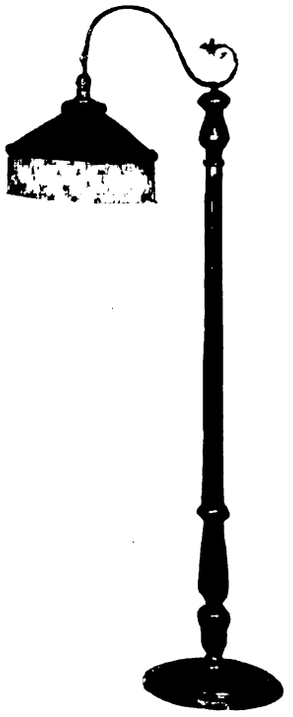
Our line has gained a national reputation for originality, exclusiveness and popular price.

A visit to our showroom is certain to interest you.

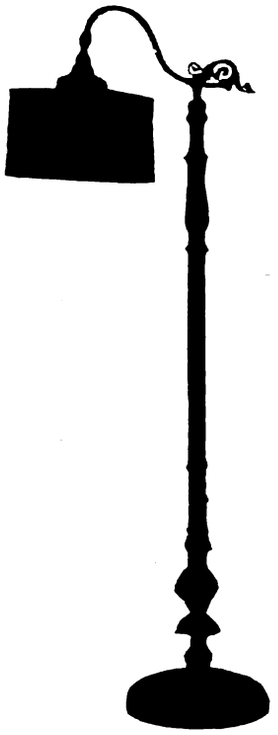
WE WILL EXHIBIT AT THE

PALMER HOUSE, CHICAGO, ILL.

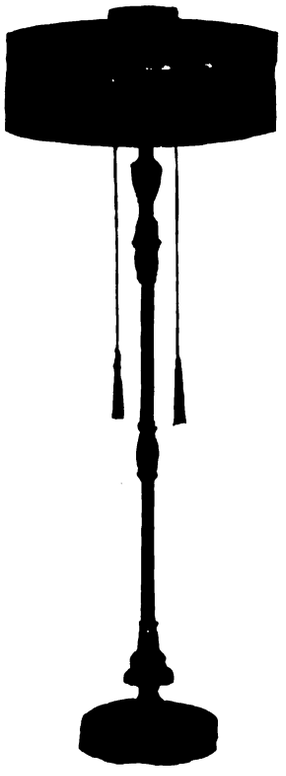
From June 24 to July 1st



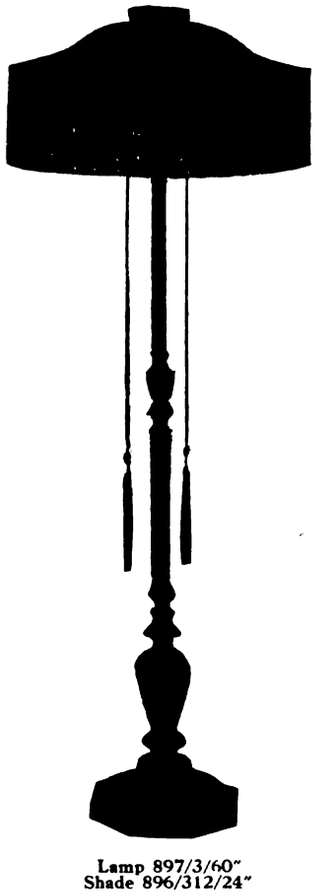
Lamp 897/113/48"
Shade 896/295/12"



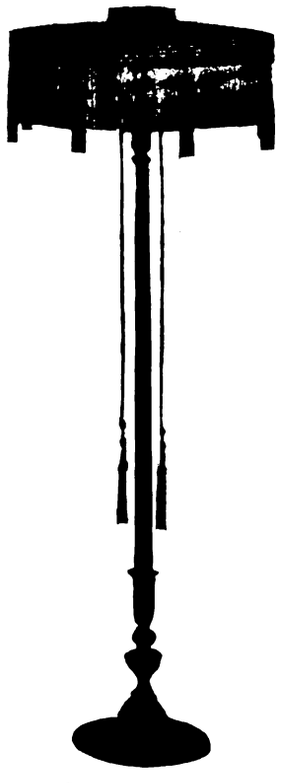
Lamp 897/8/48"
Shade 896/307/12"



Lamp 897/9/54"
Shade 896/306/22"



Lamp 897/3/60"
Shade 896/312/24"



Lamp 897/104/59"
Shade 896/305/24"

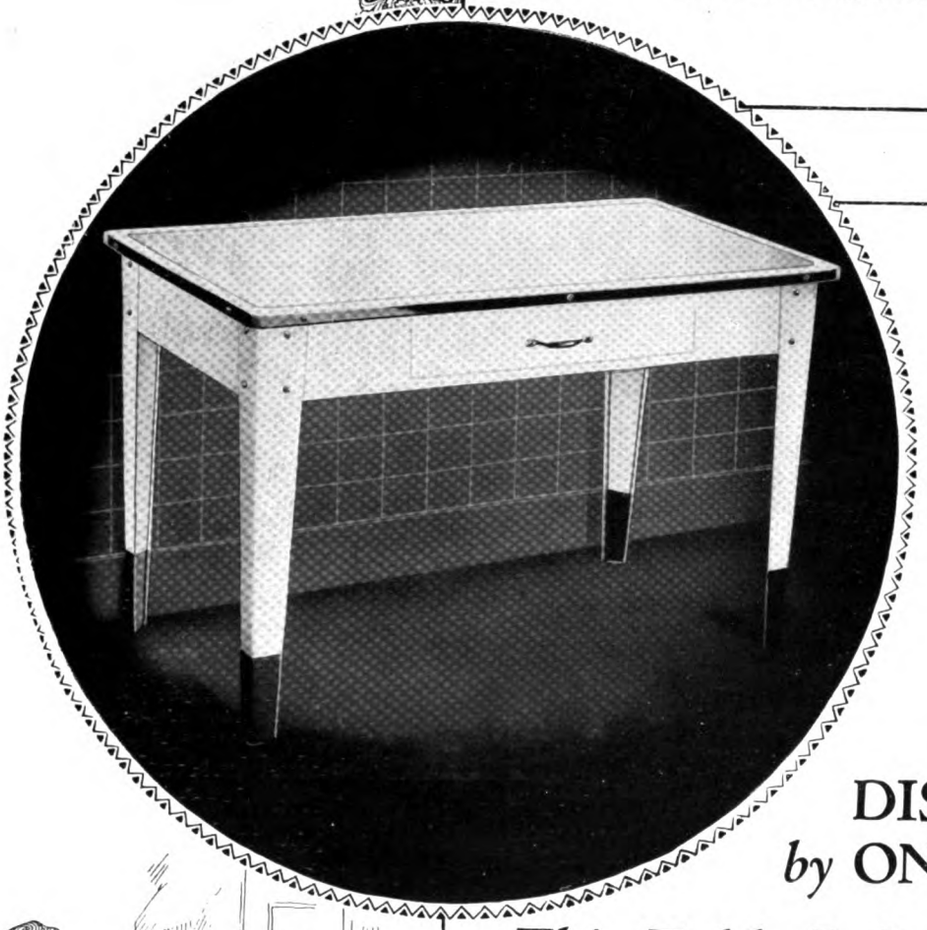
MORIMURA BROTHERS, INC.

Importers of Complete Lamps **Manufacturers of Silk Lamp-Shades of Distinction**

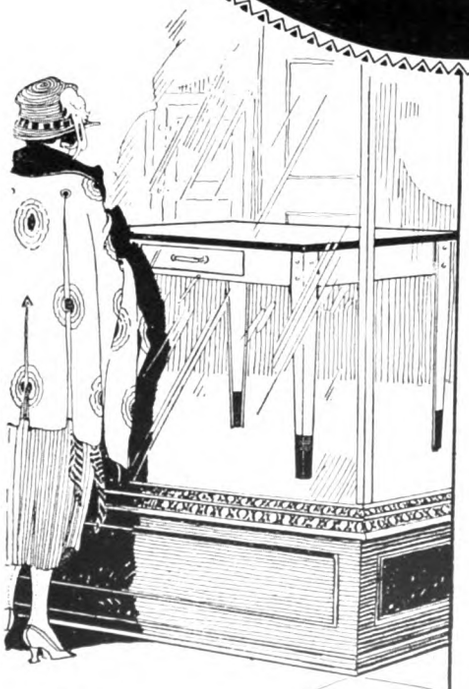
53-57 WEST 23rd STREET **NEW YORK CITY**

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CLEAN AS CRYSTAL
STRONG AS STEEL



DOUBT DISPELLED *by* ONE LOOK



This Table Is Irresistible

The Top is White as Snow—*always;* edged in blue-black, Plain or Figured. Made from CRYSTEEL—heavy Porcelain Fused on ARMCO Iron.

Frame either All Metal or Wood; Blue Boots on the Legs to prevent Mop Stains. A well-made Table built stronger than ordinary tables, *yet the most beautiful piece of kitchen equipment imaginable.*

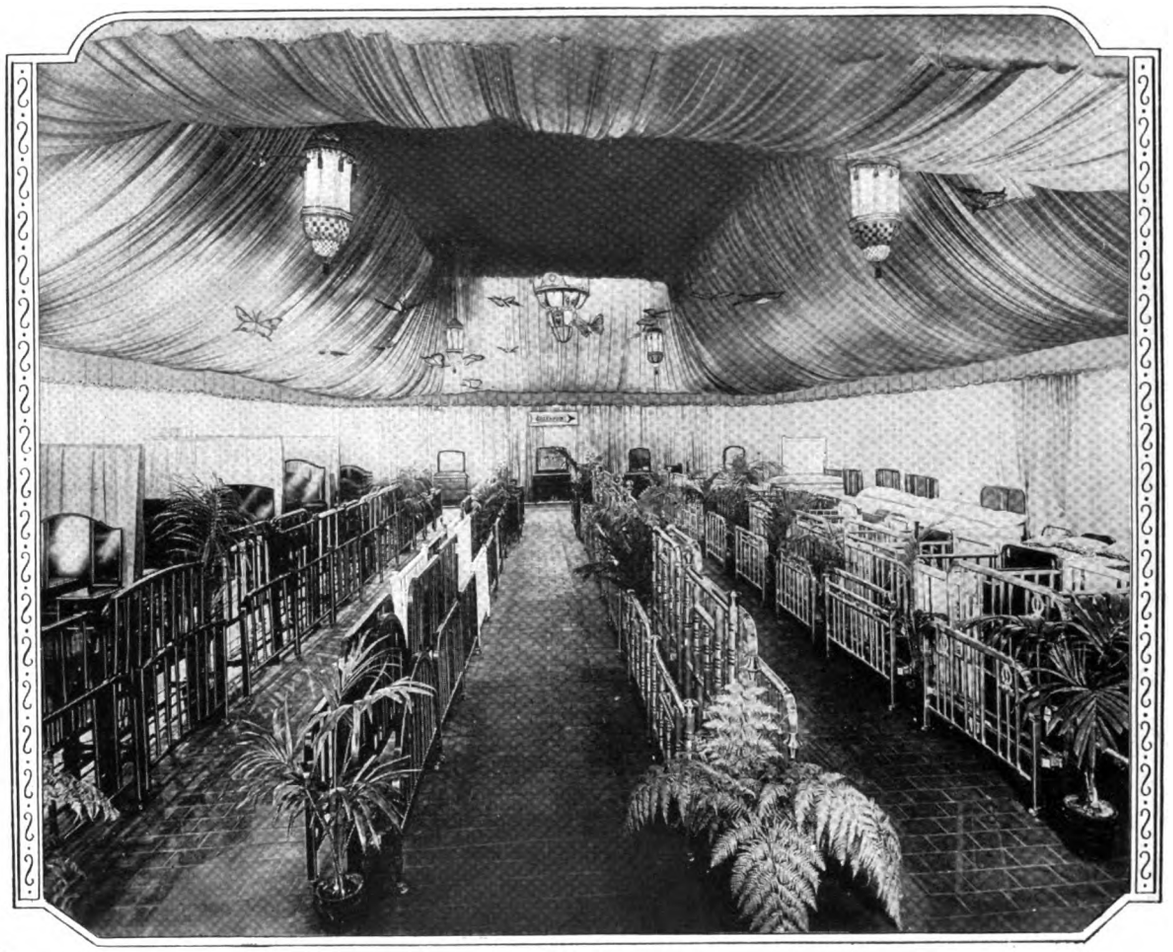
Hundreds of wise dealers are selling not only the complete line of CRYSTEEL Tables *but* also CRYSTEEL Table ***Tops***—the best full line of table tops on the market.

Possibly because BENJAMIN *helps* more in every way than dealers dare expect.

Get our big dealer proposition NOW
Write or wire . . . TODAY

Crysteel Works
of BENJAMIN ELECTRIC MFG. Co.
847 West Jackson Blvd.,
CHICAGO

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Watch for Greenpoint at the Grand Rapids Show

The photograph shows our beautiful and interesting exhibit in the Butterfly Room (Roof Garden) of the Pennsylvania Hotel during the New York Show weeks—April 17th to 29th.

Throngs of visitors from all over the country inspected the big Greenpoint line.

Watch for us at Grand Rapids!

We will exhibit in the Klingman Building, ground floor, south, from June 15th to July 15th.

FOLLOW THE GREENPOINT ARROW!

Greenpoint
Metallic Bed Co.

New York
Chicago
Boston
Philadelphia
Baltimore
Richmond
Troy
Pittsburg
Cincinnati

Main Offices:
226 Franklin Street
Brooklyn, N.Y.

GREENPOINT
TRADE MARK

METAL BEDSTEADS
TRIP-LOCK CRIBS
BEDDING
BED ROOM and
DINING ROOM FURNITURE

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The wood finish that resists the effects of ROUGH usage

Furniture finished with ZAPONITE—the Pioneer Wood Lacquer—may be struck a blow or jammed sufficiently hard to DENT the wood, yet the finish itself will remain UNHARMED.

Furthermore, ZAPONITE will not check. It will not crack. It will not craze. And, being moisture proof, its use prevents warping, swelling and shrinking.

Let our Service Division help you determine how ZAPONITE can be used in finishing your products at a SAVING in your production costs. Write us about this service TODAY.

Celluloid Zapon Company
200 Fifth Avenue, New York City
Branches: Chicago, New Haven, Los Angeles

THE PIONEER
ZAPONITE
WOOD LACQUER

Downy Rest
Bed Springs
They Rest You All Over

The Last Word in Bed Spring Construction

Take a DOWNY REST Bed Spring, place it side by side, with any other bed spring, and nine out of every ten people will favor the DOWNY REST—That's one big point.

Ask a user of a DOWNY REST, five, ten or twenty-five years later, if the DOWNY REST Bed Spring is satisfactory and the answer will be invariably the same—"It is a mighty fine spring"—That's another point.

And if you ask a DOWNY REST dealer how these springs sell, if the price is right and the house square, he will tell you promptly that the DOWNY REST is the right spring proposition—That's the point that we're most proud of.

Write for literature and proposition for dealers.

Haggard & Marcusson Co.
Since 1887
1109 W. 37th St., Chicago, Ill.



DownyRest
The Bed Spring that Rests You all over

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AMERICAN WALNUT

MORE THAN 200 YEARS OLD—
Still Beautiful and Serviceable

THE border design of this advertisement is a pictured reproduction of the back of a Walnut chair (William and Mary Style) which was built about the year 1700.

AMERICAN WALNUT

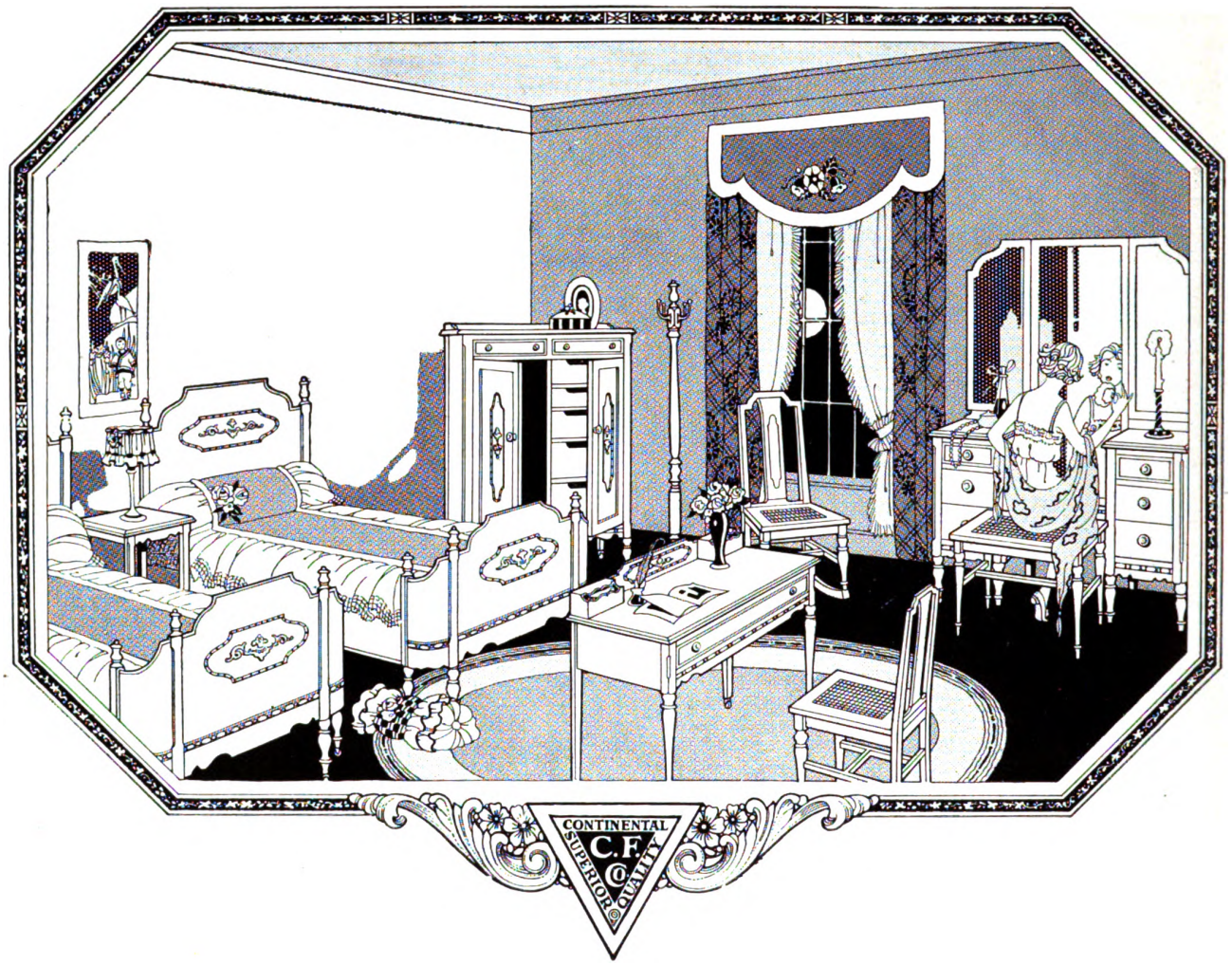
"The Cabinet-wood Superlative"

is doing its part in the "Better Homes" movement by educating the public, through our national advertising, to a fuller appreciation of those things in which beauty is *natural*—as it is in Real American Walnut.

Would you like a copy of the "Walnut Book"?

AMERICAN WALNUT MANUFACTURERS' ASSOCIATION
Room 1012
616 South Michigan Boulevard, Chicago

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Continental Superior Quality Bedroom Furniture

FOR BETTER AMERICAN HOMES

High Character Bedroom Furniture in Completely Matched Suites—Sold on Our Positive Guarantee

Catalog to Dealers Only

PERMANENT DISPLAY
Third Floor—Southern Furniture Exposition Building

The Continental Furniture Company

HIGH POINT, N. C.

FRED N. TATE, Pres. & Treas.

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Rockford's good Furniture

TO SEE THE COMPLETE LINE OF HOME FURNISHINGS MANUFACTURED IN ROCKFORD IS TO BECOME ENTHUSED CONCERNING THE POSSIBILITIES OF RETAIL SELLING.

A THOROUGH UNDERSTANDING OF THE ROCKFORD MANUFACTURERS POLICY OF PRODUCING POPULAR PATTERNS IN EVERYTHING FOR THE HOME, AT A PRICE CONDUCIVE OF BIG TURNOVER, WILL RESULT IN MORE ENTHUSIASTIC DEALERS.

IT REFLECTS GREAT CREDIT THAT THE ROCKFORD FURNITURE MANUFACTURERS USE MORE WALNUT LUMBER THAN ANY OTHER FURNITURE MANUFACTURING CENTER IN AMERICA. QUALITY IS PARAMOUNT.

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ROCKFORD'S FAMOUS GOOD FURNITURE

We Invite Visiting Dealers,

attending the Grand Rapids Midsummer Furniture Market, to inspect our display of new patterns especially prepared for this exhibit. 3rd Floor, Keeler Building.

The following Salesmen in attendance

JOHNNY JOHNSON	L. A. OLSEN	F. KARLSON
C. V. SMITH	I. H. ISAACS	C. E. BUB

ROCKFORD SUPERIOR FURNITURE COMPANY

ROCKFORD, ILLINOIS

Many new and interesting patterns will be ready for the inspection of visiting buyers at the Midsummer Furniture Market, 5th Floor, Furniture Temple, Grand Rapids.



ROYAL MANTEL & FURNITURE CO.

Rockford, Illinois

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See Rockford First

FOR STYLE and QUALITY AT LOW COST ROCKFORD CHALLENGES THE WORLD

IT WILL PAY YOU TO COME TO ROCKFORD DURING THE MIDSUMMER MARKET

MANY of the most successful manufacturers in Rockford will make no exhibits other than their usual factory display. These displays should receive the attention of every progressive dealer in the country. In the long line of Tables, Chairs, Dining Room furniture, Bed Room furniture, Upholstered furniture, Davenport Beds, Cedar Chests, Novelties, Floor and Table Lamps on exhibit in Rockford will be found patterns to meet every requirement.

The following manufacturers invite you to a splendid exhibit of modern furniture:

ROCKFORD FURNITURE CO.
EXCEL MANUFACTURING CO.
WEST END FURNITURE CO.
OLD COLONY CHAIR CO.
WINNEBAGO MANUFACTURING CO.
ROCKFORD CEDAR FURNITURE CO.
ROCKFORD PEERLESS FURNITURE CO.

ROCKFORD, - ILLINOIS

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ROCKFORD'S FAMOUS



We make furniture for the discriminating purchaser at a price that is more than satisfactory to our dealers. Write for our price on the above suite complete.

METROPOLITAN DISTRICT REPRESENTATIVE
MR. SAUL H. PEARL

ROCKFORD PALACE FURNITURE CO.
ROCKFORD, ILL.

We produce

unusually effective

LETTER HEAD STATIONERY

for the

FURNITURE MERCHANT

Write
Service Department

GOOD FURNITURE MAGAZINE
Grand Rapids, Michigan

SKANDIA FURNITURE CO. ROCKFORD ILL.

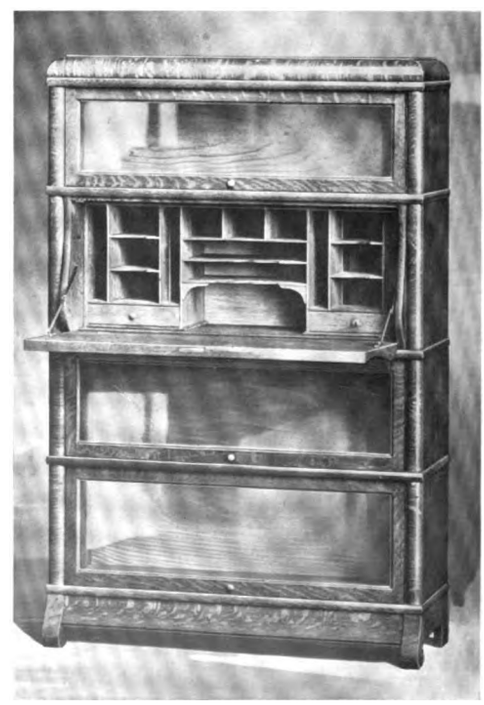
"Viking" Sectional Bookcases

Are made by the same skilled workmen who produce the famous SKANDIA Line of dining room and library furniture.

Write for new "Viking" Catalogue

SEE OUR EXHIBIT AT THE GRAND RAPIDS MARKET

SKANDIA FURNITURE CO.
ROCKFORD, ILLINOIS



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GOOD FURNITURE

Midsummer Market Exhibit
in Rockford only

Showroom at Rockford always open.



No. 207

EXCEL MANUFACTURING COMPANY
ROCKFORD, ILLINOIS

Harry Lowenthal & Son, 610 W. 150th St., N. Y. C., Metropolitan Representative.

Furniture of extreme elegance and fine workmanship.

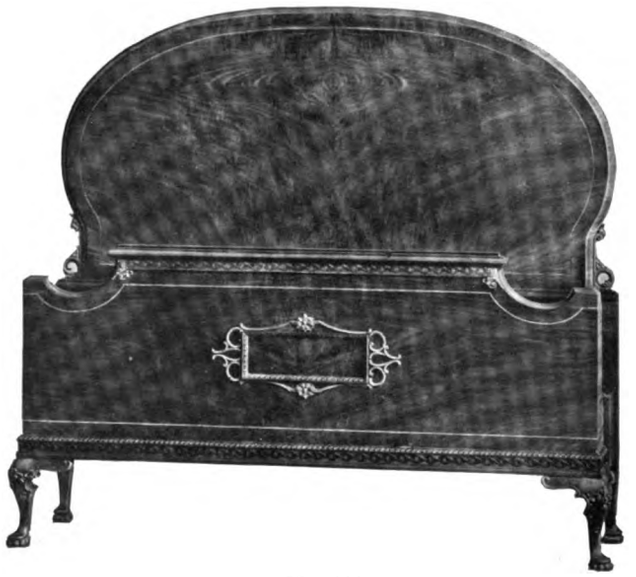


We extend a cordial invitation to all buyers to visit our showrooms on the 7th Floor of the Manufacturers Building, during the Grand Rapids Midsummer Exhibition, June 15th to July 15th.

ROCKFORD CHAIR & FURNITURE COMPANY
ROCKFORD ILLINOIS

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ROCKFORD'S FAMOUS



No. 111

ILLINOIS CABINET CO.
ROCKFORD, ILLINOIS

Represented by
BRUNNER BROS., NEW YORK CITY
LEO ADLER, CHICAGO

Furniture for
Discriminating Buyers

We invite all visiting buyers

to see our Exhibit at Grand Rapids during the Midsummer Market, 5th floor, Klingman Bldg.

Mr. E. H. Dalberg in charge as usual.
Mr. F. J. Murphy also in attendance.

NEW SUITES FOR THE DINING ROOM
IN RENAISSANCE, GEORGIAN AND CHIPPENDALE STYLES

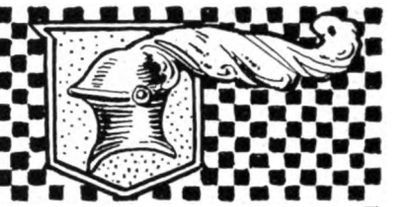
Metropolitan Representatives:
Hettech and Ward, c/o Bedford Chair Co., Brooklyn, N. Y.
Western Representative:
F. J. Murphy



ROCKFORD DESK COMPANY
ROCKFORD, ILLINOIS

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GOOD FURNITURE



Midsummer Exhibit in Grand Rapids

SIXTH FLOOR
MANUFACTURERS BUILDING

Visiting dealers should see the Mechanics line during the market



MECHANICS FURNITURE COMPANY

ROCKFORD ILLINOIS

Make a particular note of where we exhibit June 15th to July 15th

Grand Rapids, Mich.
MANUFACTURERS BUILDING
110 N. Ionia Ave.
Salesroom, 5th Floor

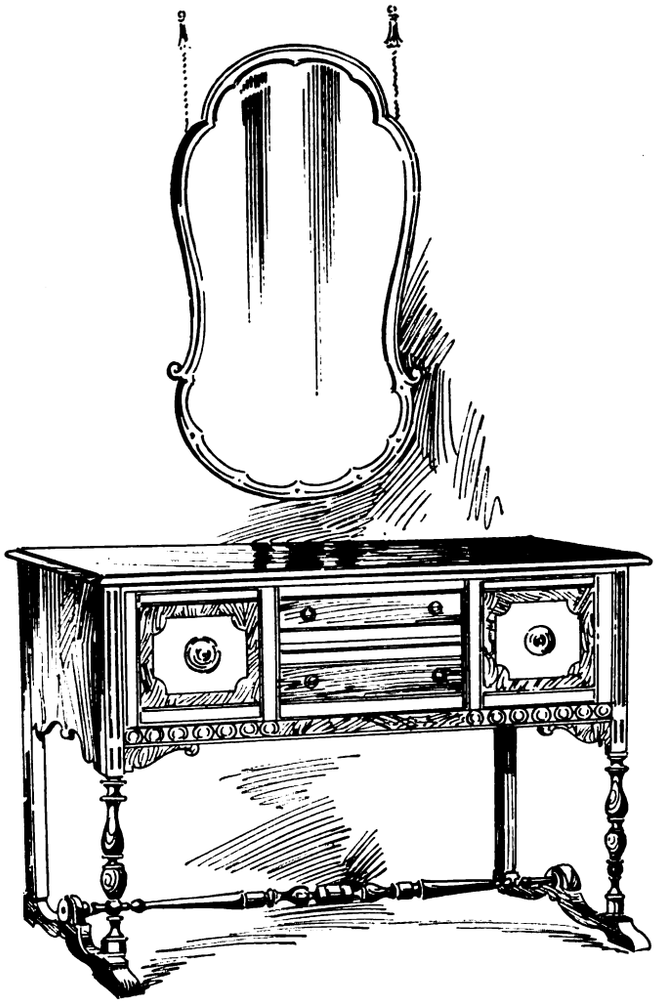
Salesmen
W. P. KEENEY
J. J. LEVY
JOHN KUHN
C. E. BLOMBERG
W. M. ENGEL
F. W. FRENCH
GEO. T. GOSLING
L. O. COONAN



UNION FURNITURE CO.

ROCKFORD ILLINOIS

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THE TIME TO THINK *of* TOMORROW— IS TODAY

It's the "tomorrow" that will bring you the "better business," together with merchandise from the Greilick line—the line that is building for all "tomorrows," but makes them into "todays." It costs nothing to investigate its possibilities *for you.*

GREILICK MANUFACTURING CO.

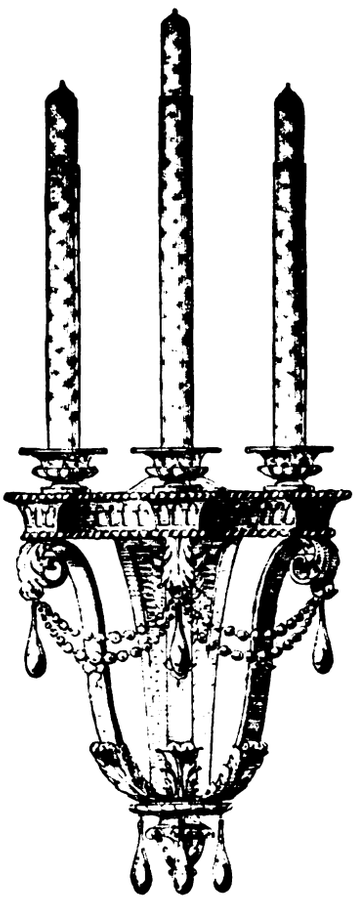
TRAVERSE CITY, MICH.

On Exhibit June 15th to July 15th
Manufacturers' Bldg.—2nd Floor
Grand Rapids, Mich.

THE DECORATORS SUPPLY CO.

2547 ARCHER AVE.
CHICAGO, ILL.

Composition Lighting Fixtures For Every Purpose



No. 2339
3 LIGHTS

Catalog No. 114
Now Ready For Distribution

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GUNN "LINO" DESKS and TABLES

With Patented Inlaid Lino Writing Beds



Write for Complete Catalogue

Like kid to the touch, like iron for wearing qualities, restful to the eyes



GUNN SECTIONAL BOOKCASES

Are Better in Design and Style

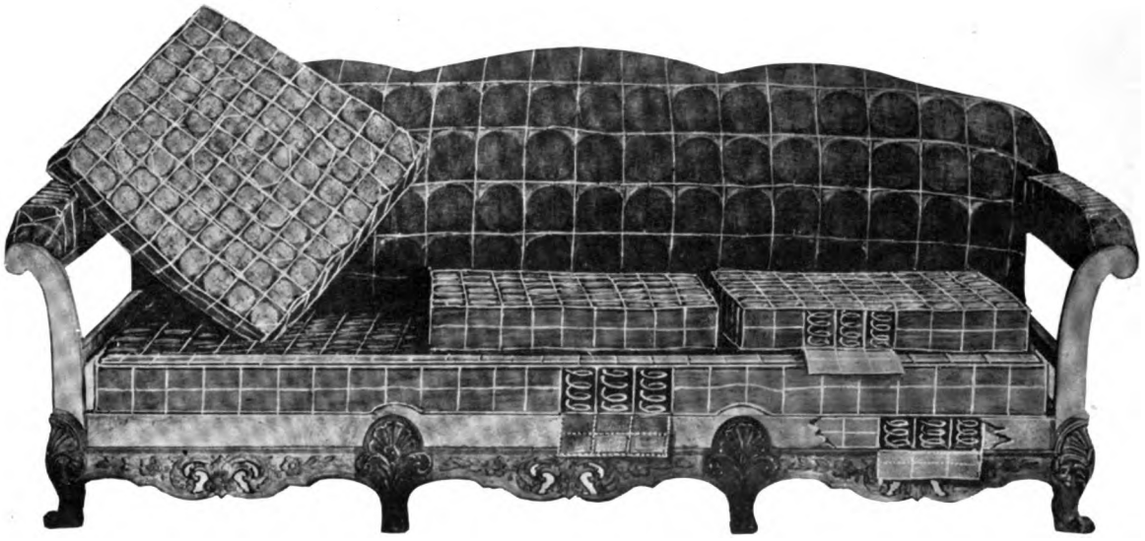
Visit Our Display: Grand Rapids 4th Floor, Blodgett Bldg.

Gunn Furniture Co.
Grand Rapids, Michigan

Builders of Sectional Bookcases and Office Desks for Thirty Years

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THE SUITE WITH A THOUSAND SPRINGS



DOWN INNER-SPRING CONSTRUCTION

PATENTED 11/15/21, 3/28/22

Request it
of your manufacturer
at the market

NACHMAN SPRINGFILLED CO.

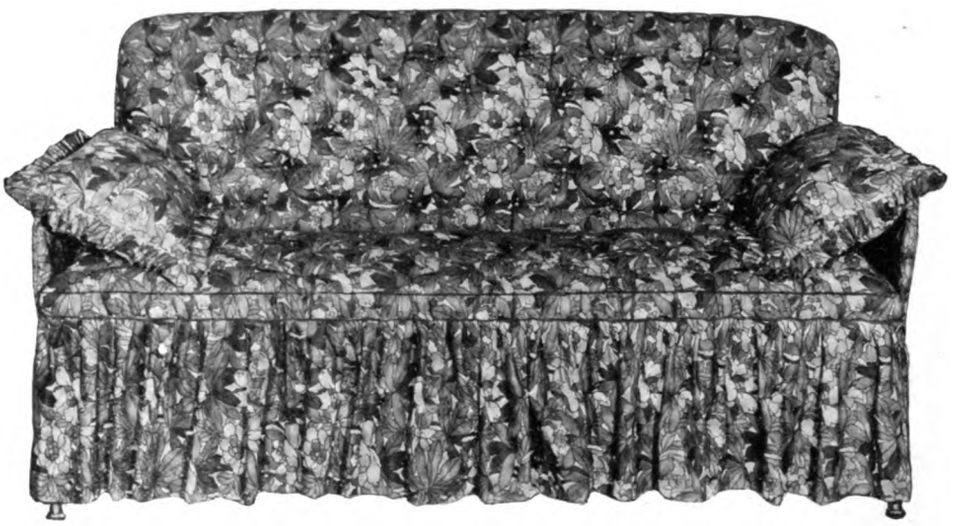
2241-53 S. HALSTED STREET

CHICAGO, ILL.

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The "COMFORT" LINE Broadcasting "COMFORT"

During June-July exhibition period, in the northern half of the 4th floor, in the Klingman Building



A complete display of our newly added "Comfort" line of Swaying Divans, Sofas, Chairs, and Double Beds, in addition to a large display of Day-Beds and Couch Hammocks

Unique designs, elaborate combinations of color schemes; gorgeous coverings

MR. B. G. VAN AKEN, in Charge

NEW ENGLAND BEDDING CO., Inc.

Offices and Hammock Factory: 321-327 Congress St., Boston, Mass. *Bedstead Factory:* 563 East First St., So. Boston, Mass.

Showrooms: 112 Canal St., Boston, Mass. *Catalog mailed on request*

Quality Bedding



GRAND RAPIDS BEDDING CO. Grand Rapids Mich.

Permanent Exhibit:

8th Floor, Furniture Temple

Write for our latest catalog

GRAND RAPIDS BEDDING CO.

Grand Rapids, Mich.

GRAND RAPIDS BEDDING CO. Grand Rapids Mich.

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BLODGETT BUILDING

Grand Rapids, Michigan



Centrally located
and
most convenient to all
hotels

OTTAWA AVENUE
Half Block South
of Monroe

The Pioneer Furniture Exhibition Building

JUNE-JULY SALES SEASON — 1922

List of Exhibitors

FIRST FLOOR

Charles P. Limbert Company	Holland, Michigan
Webster Furniture Company, Inc.	Rochester, N. Y.
Otsego Furniture Shops, Inc.	Otsego, Michigan
Grand Rapids Bookcase & Chair Co.	Hastings, Mich.
Charlotte Furniture Company	Charlotte, Mich.
The E. K. Prichett Company	Grand Rapids, Mich.

SECOND FLOOR

E. J. Morley	Rochester, N. Y.
E. V. Strauss, Inc.	Rochester, N. Y.
Peninsular Furniture Company	Grand Rapids, Mich.
Tindall-Gerling Furniture Co.	Shelbyville, Ind.
Tindall-Wagner Furniture Co.	Shelbyville, Ind.
Emrich Furniture Company	Indianapolis, Ind.
Indianapolis Bank & Store Fixtures Co.	Indianapolis, Ind.
Davis-Birely Table Company	Shelbyville, Ind.

THIRD FLOOR

Valley City Desk Company	Grand Rapids, Mich.
Grand Rapids Office Chair Co.	Grand Rapids, Mich.
Conrey-Davis Mfg. Co.	Shelbyville, Ind.
D. L. Conrey Furniture Co.	Shelbyville, Ind.
The Garrison Company	Fort Smith, Ark.
John J. Madden Mfg. Co.	Indianapolis, Ind.
Umphrey Manufacturing Co.	Crawfordsville, Ind.

FOURTH FLOOR

The Lawrence Freedman Company	Grand Rapids, Mich.
Grand Rapids Period Furniture Co.	Grand Rapids, Mich.
Harper Furniture Company	Lenoir, N. C.
The E. T. Burrowes Company	Portland, Maine
The Gunn Furniture Company	Grand Rapids, Mich.
Maher Bros. Co.	Medina, N. Y.

FIFTH FLOOR

Dunbar Furniture Mfg. Co.	Berne, Ind.
W. B. Brown Company	Bluffton, Ind.
Newark Ohio Furniture Co.	Newark, Ohio
Henry Heyer & Son	Milwaukee, Wis.
Mohlhenrich Furniture Co.	Baltimore, Md.

SIXTH FLOOR

The Spencer-Duffy Company, Inc. (formerly DeLuxe Upholstering Co.)	Grand Rapids, Mich.
Windsor Furniture Company	Chicago, Ill.

SEVENTH FLOOR

John Widdicomb Company	Grand Rapids, Mich.
Furniture Studios, Inc.	Grand Rapids, Mich.

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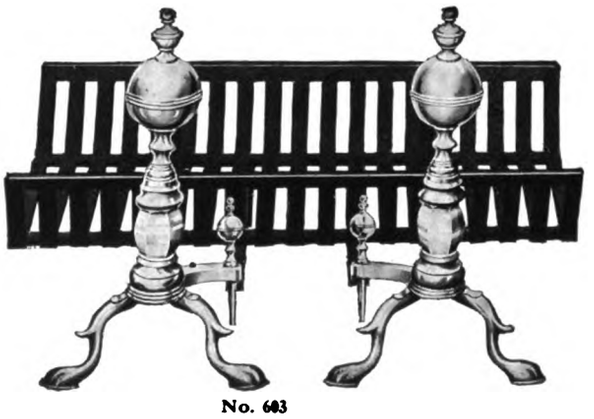
THORO-BREDS

Midsummer Exhibition
4th Floor, Keeler Bldg.
Grand Rapids, Mich.

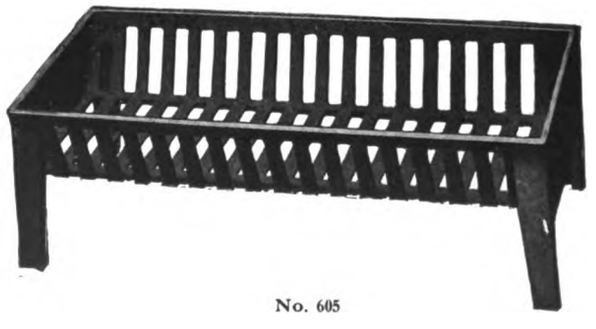
HASTINGS TABLE CO.

TABLES—DESKS—CABINETS—TEA WAGONS
NOVELTIES
HASTINGS
MICH.

CAST IRON WOOD GRATES



No. 603



No. 605

With Open or Closed Ends
With or Without Legs

Ideal for a Heavy Wood Fire

Eliminates warping and breaking of andiron shanks

Manufactured by
The S. M. Howes Company
Boston, Massachusetts

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By All Means See
The New Jacquard Designs
In which

The Art Woven Haircloth
Feltay
That Beautifies Furniture

Is Now Available!

UNLESS you see the samples you can have no idea of their unusual beauty. The new Jacquard designs open up absolutely new decorative possibilities.

There is no other upholstering fabric like Feltay on the market. Do not confuse it with the old-fashioned mohair—nor with imitations you may be offered. Order Feltay by name. Available in widths from 18" to 32" inclusive, in a wide range of tones, color combinations and designs.

Write for samples today.

CHAS. H. FELDSTEIN CO.
1839 E. Madison Street Philadelphia, Pa.

UPHOLSTERY LEATHER
for
LIBRARY and DINING ROOM FURNITURE

Johnson Leather comes in FULL GRAINED SPANISH; lower grades both Spanish and plain finishes; MACHINE BUFFED in plain and Spanish colors;

AMERICAN MOROCCO

JOHNSON LEATHER COMPANY

CONTRACT WORK
for
HOTELS, CLUBS, ETC., A SPECIALTY

Screens in Genuine or Imitation Leather

WE ALSO REFINISH WORN LEATHER ON FURNITURE

The JOHNSON LEATHER CO., Inc.
Specialists on Hand Tool Work on Screens and Panels
211-215 West 19th St., New York

Mr. Manufacturer: What % of Production Cost does your finishing department show?

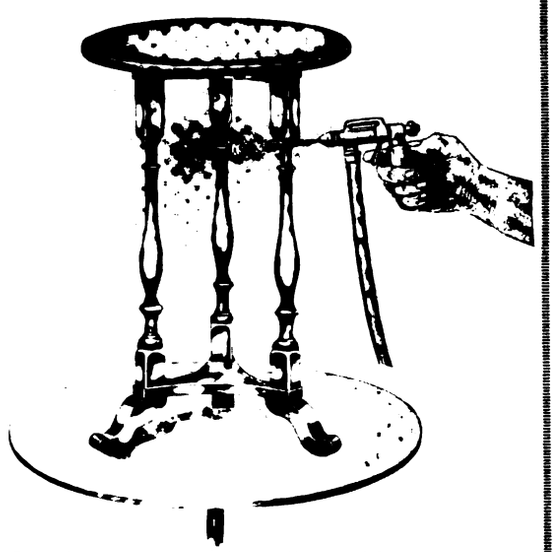
Will you consider a saving in finishing cost, together with an improvement in the quality of your product?

Are you open to conviction regarding the superior results being obtained by leading manufacturers who are using a

NON-VARNISH FINISH?

PRESQUELE METHODS and Materials have won leadership at home and abroad and are available to all furniture manufacturers. For years the famous "Stickley Fumed Finish" was imitated but never equaled. Now the rich "ANTIK" Spraying Stain challenges the best results of the Renaissance Master.

Arrangements can be made for one of our experts to demonstrate The Presquele Method in your plant.

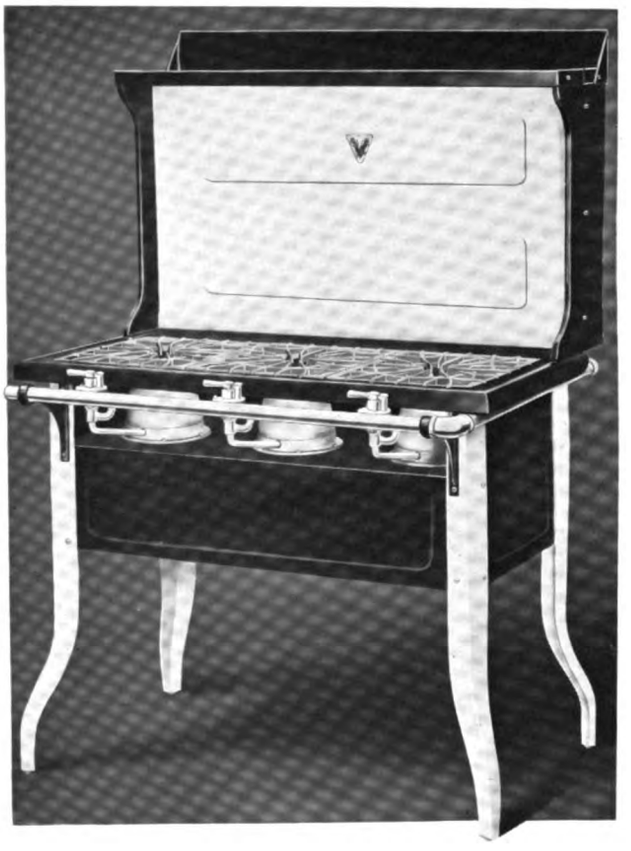


Spraying natural highlight effects without the sandpaper operation.
Drys quick, permitting prompt shipment.

PRESQUELE FINISHING COMPANY
Albert Stickley, Manager
Grand Rapids, Michigan

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THERE IS A REASON WHY–



THIS VAPO OIL COOKER

is winning the hearty approval of the housewife

SEE OUR EXHIBIT

WHILE AT THE FURNITURE SHOW
WITH RATHBONE-SARD CO.
1325 MICHIGAN AVE.
TWO DOORS SOUTH OF 1319 ENTRANCE

JUNE 15 TO AUGUST 1

The sensation of the season

THE VAPO STOVE CO.

LIMA OHIO

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MOHAIR VELVETS

THE TINGUE MFG. CO.

Manufacturers for 40 Years

120 EAST 25TH STREET NEW YORK

MILLS: Seymour, Conn.

THE MOHLHENRICH FURNITURE CO.

BALTIMORE, MARYLAND PRESIDENT AND FAUN STS.

MAKERS OF

HIGH-GRADE DINING ROOM AND BREAKFAST ROOM SUITES

ENTIRELY NEW EFFECTS BOTH IN DESIGN AND FINISH

YOU SHOULD NOT FAIL TO SEE OUR EXHIBIT

BLODGETT BUILDING GRAND RAPIDS JUNE 15th-JULY 15th

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Send Us Your Copies of

Good Furniture Magazine

for a Permanent Binding

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JUNE-JULY, 1922. Sales Season from JUNE 15th TO JULY 15th, 1922, inclusive.

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Keeler Furniture Exhibition Bldg.—June-July, 1922

	Floor
Adler Veneer Seat Co., Long Island City, N. Y.	1
Alaska Refrigerator Co., Muskegon, Mich.	2
American Furniture Co., Batesville, Ind.	7
American Furniture Co., Martinsville, Va.	3
Anchor Furniture Co., Jamestown, N. Y.	7
Aurora Furniture Co., Aurora, Ind.	7
Baker & Co., Inc., Allegan, Mich.	4
Barnard-Cope Mfg. Co., Minneapolis, Minn.	6
Barnard & Simonds Co., Rochester, N. Y.	3
Batesville Cabinet Co., Batesville, Ind.	7
Bechtold Bros. Uph. Co., Grand Rapids, Mich.	4
Beecher Co., Norman Ward, Grand Rapids, Mich.	2
Bernhardt Chair Co., Lenoir, N. C.	2
Bloch & Co., L. D., New York City	1
Bombay Reed & Willow Furn. Co., Philadelphia, Pa.	1
Cabinet Makers' Union, Indianapolis, Ind.	7
Cabinet Shops, The, Grand Rapids, Mich.	2
Carolina Wood Products Co. (of Del.), Asheville, N. C.	6
Casiraghi, Inc., Aug., New York City	1
Chesterfield Furniture Co., Inc., New York City	4
Cincinnati Artistic Wrought Iron Works, Cincinnati, Ohio	3
Cleveland Window Glass & Door Co., Cleveland, Ohio	2
Colonial Mfg. Co., Zeeland, Mich.	5
Cowan Cabinet Co., Chicago, Ill.	1
Crest Co., The, Chicago, Ill.	4
Cron Co., The, Piqua, Ohio	1
Downing, Geo. H., Tidioute, Pa.	1
Drexel Furn. Co., Drexel, N. C.	2
Ellis Lumber Co., Milwaukee, Wis.	6
Federal Furniture Factories, Inc., Hoboken, N. J.	6
Ficks Reed Co., Cincinnati, Ohio	4
Field & Co., Marshall, Chicago, Ill.	1
Furniture City Upholstering Co., Grand Rapids, Mich.	2
Gillis Company, J. W., Rochester, N. Y.	1
G. R. Marble & Fireplace Co., Grand Rapids, Mich.	1
G. R. Refrigerator Co., Grand Rapids, Mich.	1
Gross Company, Edward, New York City	1
Hastings Table Co., Hastings, Mich.	4
Hemsing & Son, Souderton, Pa.	1
Hesse Sales Co., Michel, St. Louis, Mo.	4
Indianapolis Chair & Furn. Co., Aurora, Ind.	7
I-XL Furniture Co., Goshen, Ind.	2
Jeffery & McNulty, Pittsburgh, Pa.	1
Joerns Bros. Furn. Co., Stevens Point, Wis.	6
Keeler Brass Co., Grand Rapids, Mich.	1
Keeler Realty Co., Grand Rapids, Mich.	1
Kent-Coffey Mfg. Co., Lenoir, N. C.	2
Kittinger Co., Inc., Buffalo, N. Y.	6
Lenoir Furniture Corporation, Lenoir, N. C.	2
Lussky, White & Coolidge, Chicago, Ill.	1
Lyon Furn. Mercantile Agency, Grand Rapids, Mich.	2
McVey, B. C., Biltmore, N. C.	6
Macey Co., The, Grand Rapids, Mich.	1
Marshall Field & Co., Chicago, Ill.	1
Michigan Distributing Co., Grand Rapids, Mich.	2
Michigan Star Furniture Co., Zeeland, Mich.	4
Mount Airy Furniture Co., Mt. Airy, N. C.	6
Mount Airy Mantel & Table Co., Mt. Airy, N. C.	2
Mutschler Bros. Co., Nappanee, Ind.	2
Newcomb-Macklin Co., Chicago, Ill.	1
Northern Refrigerator Co., Grand Rapids, Mich.	1
Paalman Furniture Co., Grand Rapids, Mich.	6
Quaker City Lamp & Shade Co., Philadelphia, Pa.	2
Ranney Refrigerator Co., Greenville, Mich.	2
Rockford National Furniture Co., Rockford, Ill.	5
Rockford Superior Furniture Co., Rockford, Ill.	3
Rose, Henry, Chattanooga, Tenn.	2
Rustic Hickory Furn. Co., LaPorte, Ind.	2
Schoeck Mfg. Co., Inc., Syracuse, N. Y.	1
Sikes Chair Co., Buffalo, N. Y.	3
Sikes Co., The, Philadelphia, Pa.	3
Sinclair-Allen Mfg. Co., Mottville, N. Y.	6
Smith, Royal B., New York City	1
Steul & Sons, Inc., Henry C., Buffalo, N. Y.	6
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Unagusta Mfg. Co., Hazelwood, N. C.	3
United Electric Co., The, Canton, Ohio	2
Valentine-Seaver Co., Chicago, Ill.	5
Western Furniture Co., Indianapolis, Ind.	2
Whitlock & Co., J. W., Rising Sun, Ind.	2
Zeeland Furn. Mfg. Co., Zeeland, Mich.	2

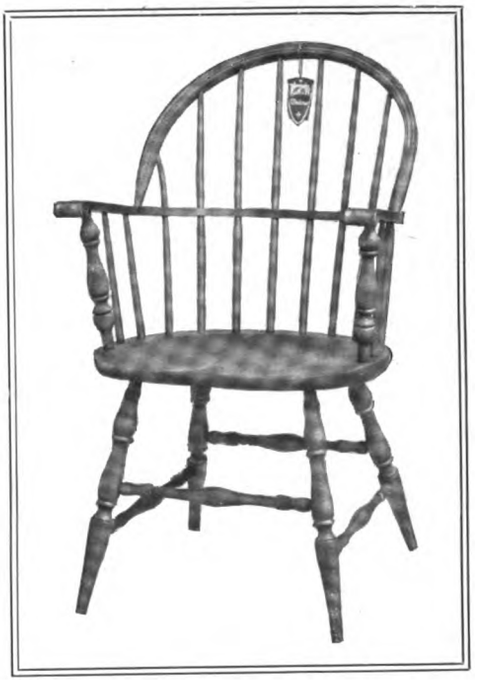
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Introducing

THE NEW TRADE-MARKED NAME TAG now being attached to every Nichols & Stone Windsor.

The name of the pattern is on **one side, and a short sketch** concerning the name or the pattern, **on the reverse. This** is an attractive and interest-creating feature, which will facilitate the sale of Windsor **Chairs.**



Windsor Arm Chair

The tag illustrated is a fac-simile copy of the Windsor name tag.

These tags are attached to the chairs as shown at the left.

A complete display of N. & S. Windsors will be shown at the JULY MARKET in GRAND RAPIDS on the 3rd floor Furniture Temple

They will also be shown at the market of New England made Furniture at MECHANICS' HALL, BOSTON, MASS., OPENING JUNE 12, 1922.

Windsor

It is said that an early English Monarch saw a chair of this type in the home of a peasant, and was so pleased with it, that he had one sent to Windsor Castle. Other authorities claim that the name was derived from the town of Windsor, England, where chairs of this type were first made.

Certain it is, that the first Windsor chairs were brought to New England by the Pilgrims in 1620. The pattern was varied and improved upon until the familiar Colonial Windsor arm chair was evolved. This chair has a back shaped like an archer's bow, and usually the arms are formed by another "bow" extending around the back. There are supporting spindles (which differ in number), vase-shaped outspread legs and a roomy, shaped seat.

The name "Windsor" is often applied to any chair which has any of these characteristics, but the chair having all—our No. 1, Windsor arm chair—is the authentic copy of an original.

NICHOLS & STONE COMPANY GARDNER, MASS.

"The Home of Windsor Chairs"

N. & S. WINDSORS ARE SOLD TO DEALERS ONLY

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This season's display at the NOTMAN STUDIOS is exceptional in the unusual variety of decorative accessories.

CHARMING FRENCH PORCELAINS, EXQUISITE BRIC-A-BRAC LAMPS and LAMP-SHADES in profusion, and OBJETS D'ART

Here will also be found interesting Furniture, wrought in every period style, perfectly adapted to the needs of modern homes for the furnishing of Living Room, Dining Room, Library and Boudoir.





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In Fine Ornamental Home Utilities

Floor Lamps, Junior and Bridge Lamps, Table Lamps, Torchères, Boudoir Lamps, Candlesticks, Book Ends, Wall Brackets, Pedestals, Trays, Library Tables, Davenport or Sofa Tables, Chests and Chairs, Mirrors, Console Tables and Cabinets.

Kopriwa Carving has been the standard of quality in the trade for a great many years.

Send for new Price List



Louis XIV Console Set
Table No. 1258
Mirror No. 1558
Chair No. 926

Grand Rapids Exhibit during the Market at Manufacturers Bldg., 7th Floor

E. KOPRIWA COMPANY

2220 Ward St., Chicago

Permanent Exhibit at Factory
2220 Ward St., - Chicago



No. 1427-R

New Catalog No. 28 Now Ready Ask for Your Copy

Windsor

Always in Demand
Always a Profitable and Satisfactory Line For Dealers to Handle

These Dainty and Attractive Period Designs are ideal as odd chairs for the Living Room, Reception Hall, or Bed Room. They add an air of Comfort and Cheer and Quiet Refinement.

Complete line of this Interesting and Artistic Furniture on display in our Chicago Showrooms

Entire 6th Floor
CENTRAL MARKET FURNITURE BUILDING
1414-20 So. Wabash Ave.

Market Season opens June 19th and closes July 19th

We Hope to See You There

AMERICAN CHAIR COMPANY
Sheboygan, Wisconsin

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Comfort

LIVING room furniture that is truly *custom made* should possess not only graceful lines and beautiful coverings, but also the greatest degree of comfort. Designed and produced by artisans of the highest type, Singer "Upholstyled" master creations impart to your home a boundless measure of ease and relaxation.

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UPHOLSTYLED
"The Seat of Honor"



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PORCELAIN

Vases

Temple and Ginger Jars

Mirror Black

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LAMPS

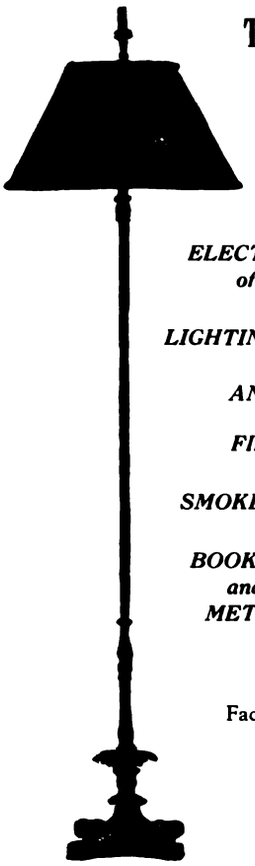
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CHAIRMAN OF THE BOARD,
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If stability in banking is to maintain, and if general stability is to become the rule in all material progress, then large enterprises especially desiring credit should furnish to creditors or banks, say annually, at least, a certified audit made by some competent, fearless and honest expert in the audit line.

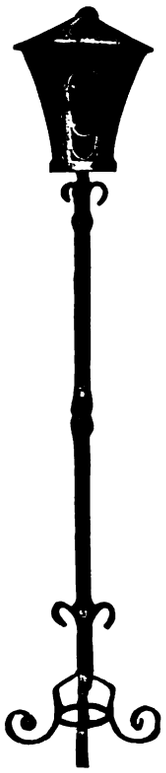
This statement seems to me a fundamental to ensure solid human progress, because it gives the best known enlightenment, next to judgment of men, as to whether solvency reigns or an over-expanded condition of the debtor exists.

Andrew Jay Frame

Published in the interest of better Business

BY ERNST & ERNST

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YOU ARE INVITED TO THE FINEST DISPLAY OF POPULAR PRICED

GENUINE REED FURNITURE

EVER SHOWN AT GRAND RAPIDS

OUR NEW SUITES RANGE IN PRICE FROM $35.00 UP.

YOU WILL BE IMPRESSED INSTANTLY WITH THE VALUES SHOWN.

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FACTORIES: LONG ISLAND CITY, N. Y.



Torchere No. 953

Console No. 420
Black and Gold
Marble Top

Flower Plaque No. 2033½
16 x 28 with
two electric sconces

You Cannot Afford
To Miss
Parch-O-Lite Co.
Displays of

Hand-decorated parchment lamp shades, lanterns, and parchment novelties, wrought-iron torcheres—reading lamps, candelabra—smoking stands, hand-carved genuine gold and metal-leaf finished floor and table lamps.

Framed, Hand-Painted Flower Plaques and Mirrors at

Grand Rapids Market
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Opposite Elevators.

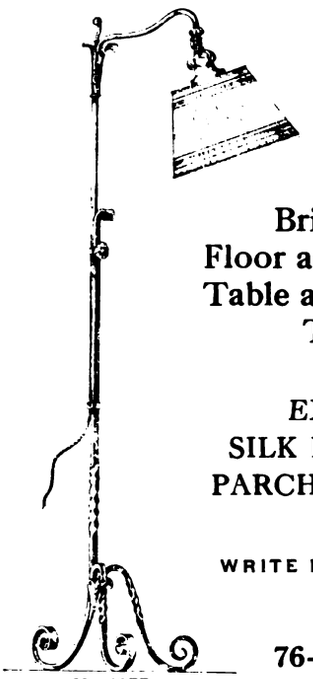
Parch-O-Lite Co.

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Chicago

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Grand Rapids Market Exhibit
3rd Floor, Gilbert Bldg.

CHARLES V. DAIGER CO.
Designers and Manufacturers



No. 1077
Design patented

Distinctive
WROUGHT
IRON

Bridge Lamps
Floor and Chair Lamps
Table and Desk Lamps
Torchères

EXCLUSIVE
SILK LAMP-SHADES
PARCHMENT SHADES

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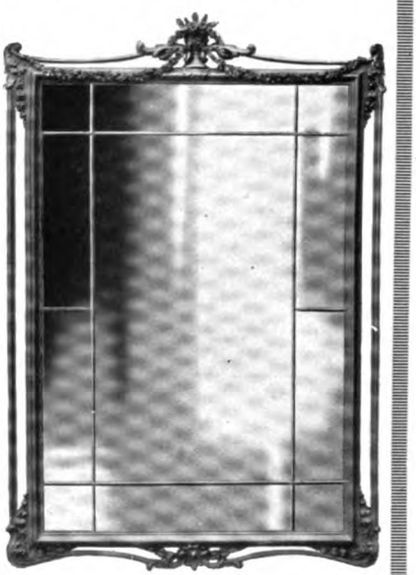
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DRAPERY HOLDBACKS
CORNICES
BOOK ENDS
HAND MIRRORS
AND
DECORATIVE SPECIALTIES
at the
Keeler Building
(Ground Floor)
Grand Rapids
Mich.



June 15 to July 15, 1922

"THE BEST MADE LINE IN AMERICA"

There's Complete Confidence In This Line of Upholstered Furniture



The confidence of dealers who must stand back of the products they offer their communities—men who stake their business reputation on the permanent service of the merchandise that leaves their establishment.

Your responsibility to your customers is taken care of in this soundly built line.

JAMESTOWN UPHOLSTERY COMPANY Inc.
Jamestown *New York*

Exhibited—Seventh Floor, Furniture Manufacturers Bldg., Jamestown, N. Y.

Jamestown Upholstery Company
Jamestown, New York, U S A

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AMERICA'S FINEST REED FURNITURE

RANDALL

AMERICA'S FINEST FIBRE FURNITURE

Satisfied Dealers Built These Plants

The three Manufacturing Plants Illustrated produce Randall Reed and Fibre Furniture

Each Line has a complete Price Range. Each includes low priced numbers ideal for Special Sales, etc. Each line Grades from these Specials up to the finest woven furniture.

Investigate Before You Buy



This is the Randall Fibre Furniture Plant at Traverse City, Michigan, known as the Johnson-Randall Company.

Its output is shown at Grand Rapids, 4th Floor, Klingman Bldg., during the Market.

To the right is the Plant where Randall Reed Furniture is made. It is located at 729 So. Wabash Avenue, Chicago.

The main floor contains our big new daylight Show Room where Randall Reed Furniture will be shown during the Market and during the year.

This Show Room is in the heart of the furniture district, just one-half block from the Blackstone Hotel.



A. L. Randall Company

General Offices and Salesroom:
180 N. Wabash Ave.
Chicago, Ill.

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AMERICA'S FINEST REED FURNITURE

RANDALL

AMERICA'S FINEST FIBRE FURNITURE

Randall Reed and Fibre Furniture Factories

All Randall Furniture is manufactured by us in these Randall Furniture Factories

Regardless of Price, Randall Furniture is manufactured to one standard of quality—the highest. This standard is carefully maintained in each of the three plants.

Investigate Before You Buy

Our St. Louis, Mo., Fibre Furniture Factory is shown here. This is operated as the General Reed Furniture Co., and the product is known as the G. R. line.

This good fibre furniture will be shown at the Chicago Furniture Market, at the 1319 Building, 5th Floor.





On the Second and Third floors of the building illustrated are the general offices and downtown display rooms of the A. L. Randall Company, 180 No. Wabash Avenue, Chicago.

Permanent Chicago display also at Factory Show Room, 729 So. Wabash Avenue, Chicago.

Furniture Market displays at Klingman Building, Grand Rapids, Michigan; "1319 Building", Chicago; Factory Show Room, Chicago.

A. L. Randall Company

General Offices and Salesroom:
180 N. Wabash Ave.
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Chinese Golden Peel Rattan Furniture.
Full sets of Canton Club and Hour Glass designs.
Delivery from stock in perfect condition.

Teakwood Furniture
Rugs
Embroideries
Screens Porcelains
Jeweled Trees
Bronzes Lamps

A comprehensive stock adapted for interior decoration

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of the
JAPANESE FAN COMPANY
141-143 Fifth Ave., New York

DESIGN

is what attracts your customer before you tell her about the quality or price.

As selling agents for 11 factories making medium and high-grade furniture, our success depends on the production of designs that have character and sales appeal as well as price attraction.

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Chest out of the KAPLAN LINE of Solid Mahogany Reproductions

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"Art In The Home"

THE MIRROR here shown is a perfect accessory to complete the setting. The quiet elegance of design and finish as exemplified in the mirror, together with the paintings and fruit basket, produce the proper ensemble in a well appointed dining room.

THE GILLIS LINE
Will be shown at the
GRAND RAPIDS FURNITURE MARKET
JUNE 15 to JULY 15
Keeler Building, Ground Floor

J.W. Gillis Co.
Rochester New York

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STURDY SELLERS

Diversified and desirable is the Hartmann-Malcom Company line, exhibited at the principal markets. Two favored numbers are here shown:

BRIDGE LAMP No. 261—*Dutch Metal or American Metal Finish.*

SHADE No. 1261-IB—*Blue and Taupe Brocade*

SMOKER'S STAND No. 93—*Gold and Polychrome*

HARTMANN-MALCOM COMPANY

Permanent Showroom:
847-859 N. Troy St., Chicago

Exhibiting, Grand Rapids Market
with Prufrock-Lytton
Sixth Floor, Manufacturers Bldg.
Grand Rapids



Chesterfield

for Elegance~
combined with comfort
quality and economy
In Good Living Room Furniture

Chesterfield Furniture Co. Inc.

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295 Vernon Ave., L.I. City

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226 East 42nd St., N.Y.C.

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Upon our furniture rests a great responsibility that is fulfilled—being an honest product in keeping with the service for which it is intended.

Here is illustrated one of our tables, of Italian design, for the more pretentious American home. Its classic lines, fine quality of craftsmanship, and excellent finish, make it an ideal piece of furniture around which to group a dining room suite in those homes where refinement, grace and character are reflected.

The carefully selected material used in this table duplicates the richness of the old-time furniture with pleasing sincerity and means a lifetime of service.

A. J. JOHNSON & SONS FURNITURE CO.

517 NOBLE STREET
CHICAGO

DINING ROOM AND BED ROOM FURNITURE

Exhibition Rooms, 811 South Wabash Avenue

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Have you an alarm clock?

Many people have to remind themselves of the important business of getting up, and most people must be reminded of things you would have them remember.

Our question really is: Does the dealer remember your line as well as you think he does?

During the market you invite the dealer to your exhibit because it is the logical method of getting his interest in you and your product. He is interested and sold by those features which he believes guarantees the reselling of your productions, but can he remember and maintain his interest in your sales features after seeing many other lines? Is it not necessary to help the dealer, in his resale of what you manufacture, by constantly reminding him of your own selling features and arguments?

We believe this is a service which the manufacturer needs for himself and owes the dealer.

Bigger business for all concerned, during this period of buying resistance, depends upon the effective and constant repetition of logical sales arguments and service. A larger distribution of Printed Salesmanship will be a definite step in increasing and stabilizing business.

The DEAN-HICKS Company
Grand Rapids Michigan

We can aid you with selling ideas, prepare copy, and attend to every detail in the production and mailing of sales literature.

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Established 1889

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COMMERCIAL PHOTOGRAPHERS · MAKERS of FINE CATALOGUES
& SPECIAL PUBLICITY MATTER

GRAND RAPIDS, MICHIGAN

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Lounge No. 4052

There's an atmosphere of refinement and quiet elegance about Sons-Cunningham designs that is both impressive and distinctive which makes for good merchandising.

Designed by Craftsmen who are originators.
Color work by artists who know.

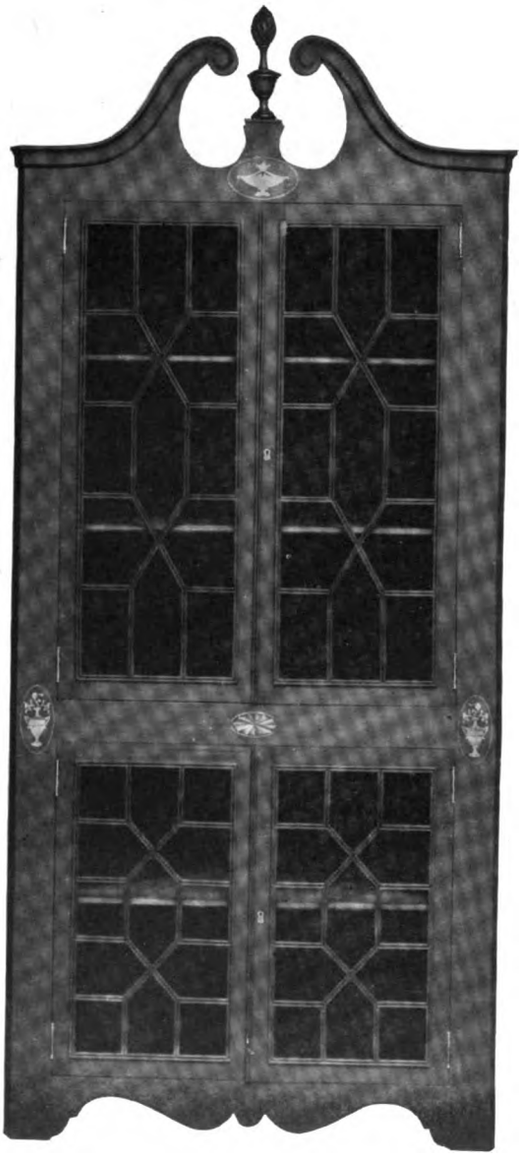
Sons-Cunningham Reed & Rattan Company

Factory and Showroom—157 East 32nd Street
New York City

Grand Rapids Showroom—Top Floor, Manufacturers Building
Exhibit June 15—July 15

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A Charak Specialty



Living up to New England's Splendid Tradition—

Emblematical of the Thirteen Original Colonies are the panels of thirteen glasses in this Genuine Mahogany Corner Cabinet.

Reflecting faithfully the tendencies of the early 19th century both in design and spirit of craftsmanship, this piece is representative of the complete Charak Line of over one hundred pieces.

Our new catalogs and price lists are now being distributed. If you have not received a copy, kindly write us.

Charak Furniture Co.

67 Wareham St. Boston, Mass.

F1
Torchere—77 inches; 8 lights. Hand-wrought, antique polychrome finish, with imitation candles. Very exclusive. Can be used with or without shade

Capitalize on the Demand

WE are Manufacturers of Exclusive designs of brass and wrought-iron objects, such as Table Lamps, Floor Lamps, Fern Boxes, Console Tables, Mirrors, Candlesticks, Candelabras and Book Ends, all low-priced. A COMPLETE LINE MAY BE SEEN AT OUR SHOWROOM.

Russian Antique Co.
1 East 28th St., N. Y.

F2
Electric Wall Sconce—Of a variety of hand-made flowers in natural colors and unusual design, ready for wiring. One light. For living room or sun parlor. 15 inches by 8 inches. Others of similar design on display.

F3
Bridge Lamp—Hand-wrought decorated with hand-made flowers and leaves. Subdued antique finish. Height, 57 inches. Movable arm and swinging socket.

Catalog and Prices on Request

In our thirtieth year of screen making



GEO. D. THOMPSON & CO.

LEATHER SCREENS

Hand-Painted Period Designs, Hand-Tooled and Hand-Painted Leather Wall Panels; Flower, Bird and Fruit Panels; Trays, Bellows, Humidors, Bookcovers.

NEW ADDRESS
538 MADISON AVENUE, NEW YORK

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IN SEARCH OF
COLONIAL FURNITURE
IN MAHOGANY OR MAPLE
WILL BE REPAID
BY
INVESTIGATING OUR LINE

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521 EAST 72nd STREET
NEW YORK CITY

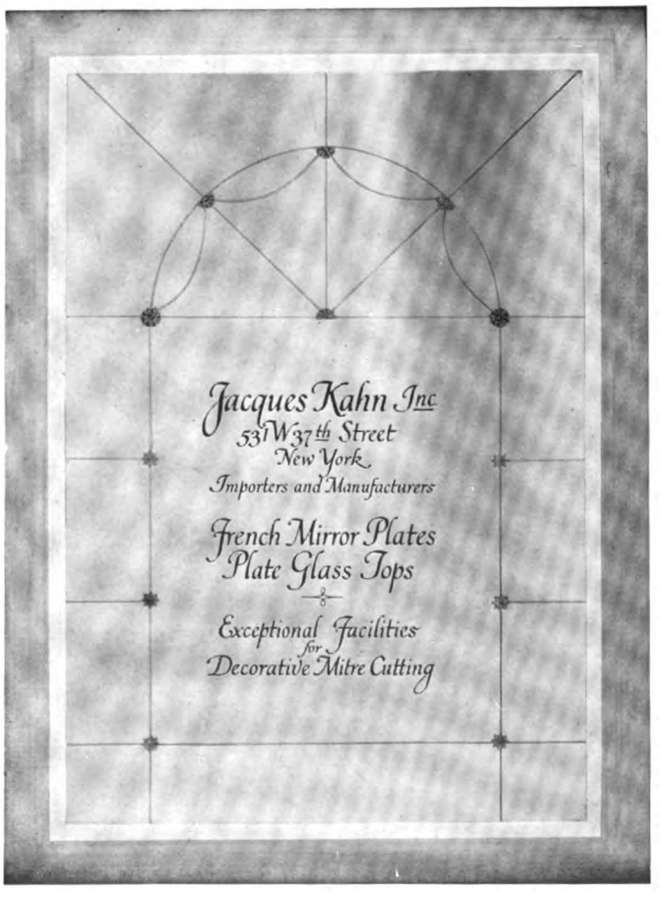


Manufacturers of

TORCHÈRES
LIGHTING FIXTURES
MIRRORS, ETC.

F. J. Newcomb Mfg'g Co.

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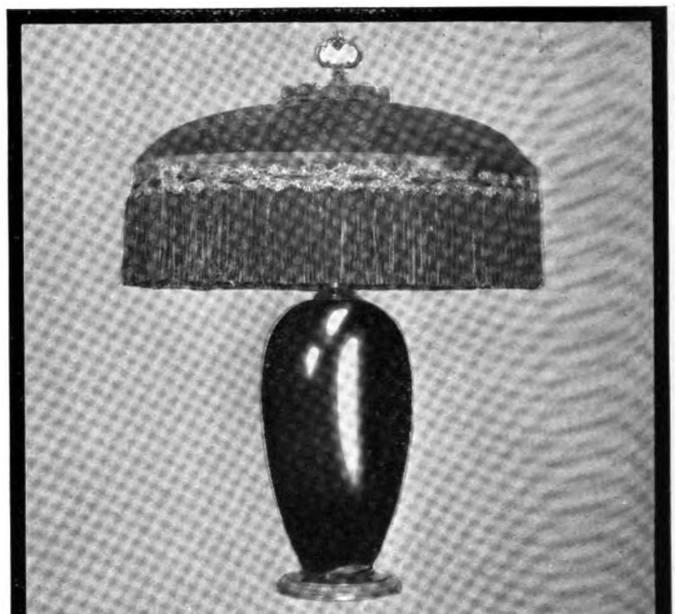
Peninsular Furniture Co.
Grand Rapids, Mich.

Grand Rapids Mid-Summer Exhibition
BLODGETT BUILDING 2nd FLOOR
(*With E. J. Morley*)

OTHER SHOWROOMS

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Penn Terminal Building
370 Seventh Ave.

SAN FRANCISCO
1352 Leavenworth Ave.
W. S. HUNN, Rep.



MIRROR BLACK
Lamp No. 149M—Height 29 inches
Shade No. 494—Diameter 20 inches
A perfect mirror black lamp at the price of ordinary pottery.
Send for illustrations
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Designers and Makers of Lamps and Lighting Fixtures
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OAK HUTCH
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WORKSHOPS:
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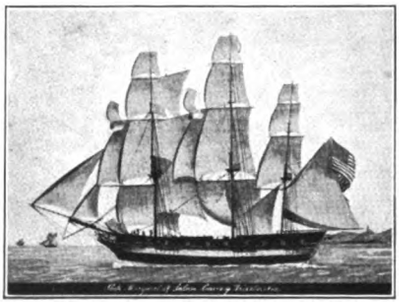
Danersk Decorative Furniture

AFTER all, the final test is, does the client come back year after year? Among the trade, many of our best accounts today started with us the first year of our existence. In the two best months of last year 67% of our orders were from former customers. Is it not fair to assume that those who *originate* ideas, and are complimented by the direct following of a host of imitators, are a pretty good source for you in seeking furniture that you can depend on to satisfy your clients?

A knowledge of correct construction on the part of a professional decorator is essential. In order that he be a judge of price he must know the difference between glove-fit mortise and tenon joint or flimsy dowel construction. It is only too easy to copy at half the cost the designs produced by a workman of integrity. Indifference as to the source from which your furniture comes and a blind trust in appearances and price leads only to pitfalls and dissatisfaction.

We have an expert trained in the Government Forest Products Laboratories whose only duty is to carry out the curing of our woods and watch their condition in process of manufacture into furniture.

Your own color schemes and fabrics are worked out and applied without added charge. Decorators and their clients are always welcome.



Ship MARGARET *of Salem, leaving Trieste, 1802. The hidden romance of the sea is written deep into many an old Sheraton sideboard brought to our shores in the days of the famous clipper ships of Salem.*

Call now at one of our salesrooms

ERSKINE-DANFORTH CORPORATION

2 West 47th Street, New York

315 No. Michigan Ave. Chicago

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Distinctive
Dining Room Suites
at
Moderate Prices



No. 151 Court Cupboard

BAKER & CO., ALLEGAN, MICH.

will show
a remarkable line of completely new suites
at the

Midsummer Market Exhibit
GRAND RAPIDS, MICHIGAN
JUNE 15 TO JULY 15



No. 150 Buffet

Showrooms:

Keeler Building
Grand Rapids

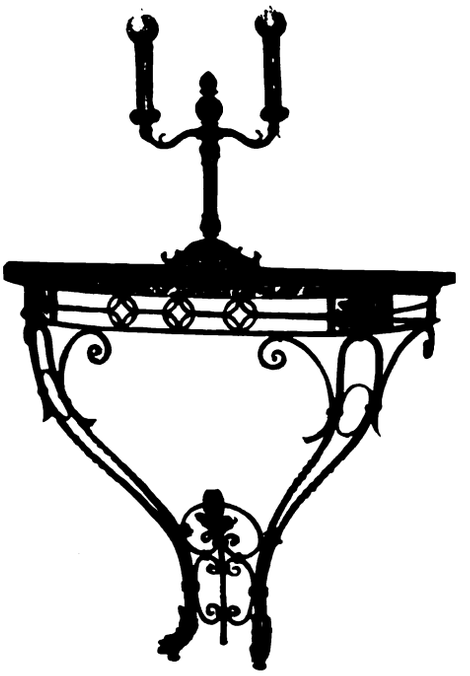
469 Seventh Ave.
New York

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Webster Furniture Company Inc.
MANUFACTURERS OF
FINE FURNITURE
108 BROWN'S RACE
Rochester, N. Y.



HIGH-CLASS WINDSOR CHAIRS
A SPECIALTY



The extraordinary value of Johnson-Meier Products is demonstrated by the ever increasing clientele

JOHNSON-MEIER COMPANY
Designers and Manufacturers
Hand-Hammered Lighting Fixturers, Andirons and Bronzes
155 Wendell Street Chicago, Illinois

A number of new designs have recently been added to our extensive line of FINE FURNITURE—all built to meet the most exacting requirements of discriminating buyers.

Our display also includes the latest models of the FREEMAN SAVE-A-ROOM SOFA-BED



FREEMAN BROS., Inc.

Makers of Distinctive Upholstered Furniture of exclusive design and highest standard of workmanship

SHOWROOMS:
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New York

FACTORY:
820 8th Avenue
New York

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Individualism ~ in Good Furniture

An Interesting Exhibit

AT the Grand Rapids Exposition many entirely new models will be placed on display by The Elgin A. Simonds Furniture Company. These new pieces represent the finest art of our designers, and reveal the latest trend of furniture design.

Some of these new creations will be advertised all over the country in the highest class periodicals. It will be well worth your while to inspect them.

The Elgin A. Simonds Company Exhibit will be found on the third floor of the Klingman Building. Be sure to see it.

The Elgin A Simonds Company Furniture Syracuse NY



The Elgin A. Simonds Company
Manufacturers of Furniture
SYRACUSE, N.Y.
NEW YORK BOSTON CHICAGO
NEW ORLEANS PORTLAND ORE.

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Every Schlesinger product is *a superbly beautiful creation*

OUR new Fall Creations of Decorative Furniture, Novelties, Lamps and Silk Shades will be a genuine surprise to you.

By intensive quantity production we have succeeded in producing a Line of merchandise of "SCHLESINGER DESIGN AND QUALITY" that we can offer you at very **low prices.** You will be interested in the many novelties we are showing in smokers' cabinets, smokers' stands, book ends, humidors and buffet sets.

Of special interest will be the Line of beautiful Silk Shades made by our new Shade Department. Designed and executed with the care and attention to detail which has always distinguished our products, they are in perfect harmony with the design and finish of their respective bases.

A complete showing of the new merchandise will be at this Season's Market in Grand Rapids, as well as at our permanent showrooms in New York.

Be sure to see this new development of the well known "SCHLESINGER LINE."

Shown at Grand Rapids
June 15th to July 15th
1st Floor, North Half, Klingman Bldg.

M. SCHLESINGER, Inc.

MANUFACTURERS OF FURNITURE AND LAMPS

251-253 West 34th Street, New York

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THE MAYHEW COMPANY most cordially invite you to inspect their midsummer display of living room furniture, which we sincerely believe excels any previous efforts on our part.

Our winter show was the most successful we have had in many years, and we believe our midsummer exhibit will surpass it.

Our selection of coverings comprises the novelties from the leading mills of the country, and our designers will present to you many distinct and interesting pieces in living room suites, odd sofas, odd chairs, attractive cane firesides and Windsors.

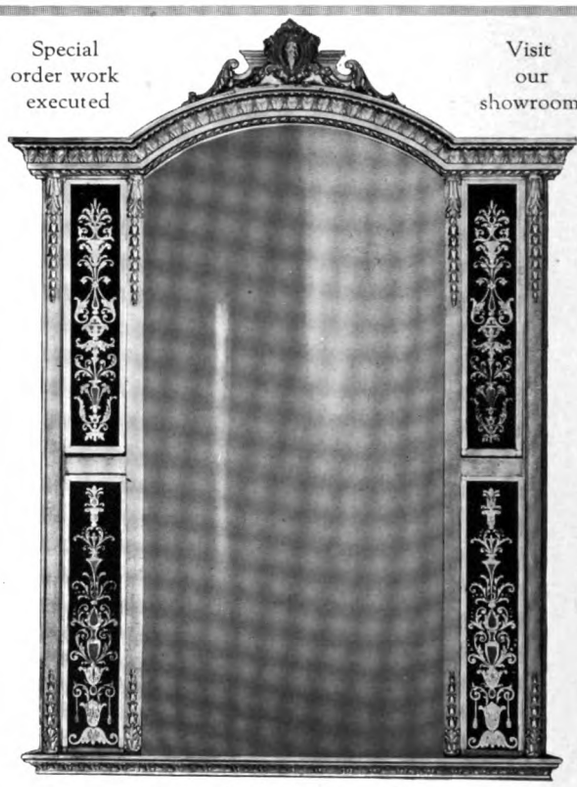
Every dealer in the market is cordially invited to visit our space on the second floor of the Manufacturers' Building, 110 Ionia Ave., Grand Rapids. You will be just as cordially welcome whether you make a purchase or not. We are anxious that every visiting dealer in Grand Rapids should see our display.



MAYHEW COMPANY
MILWAUKEE - WIS.

Special order work executed

Visit our showroom



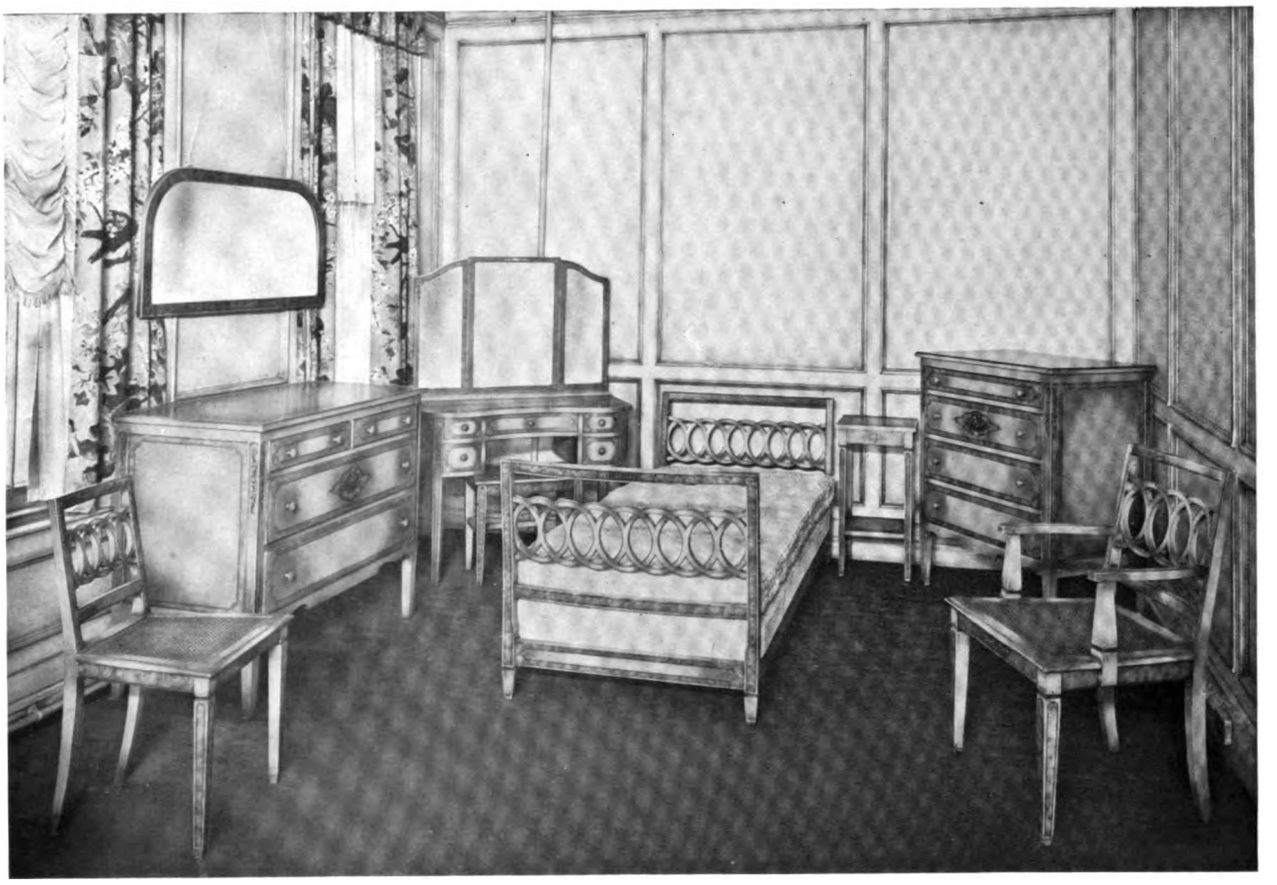
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Designer and Manufacturer of
PERIOD MIRRORS and PICTURE FRAMES
131 West 41st St., New York

Always a SHADE Better

SILK SHADES
for
Floor and Table Lamps
Bridge and Boudoir Lamps

Manufactured by
THE WALDO COMPANY
45 EAST 20TH ST.
(Between Broadway and Fourth Ave.)
NEW YORK

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THE distinctive charm of Smith & Jones furniture is largely due to the careful attention given to the details that make each piece stand out as a flawless gem.

In our complete suites as well as occasional pieces, you will find every requirement of discriminating taste complied with. Many new models are now being displayed at our showrooms.

SMITH & JONES

Upholstered Furniture of Quality
Exceptional Bedding

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THE BRISTOL COMPANY

Showroom: 154 East 55th St. NEW YORK Factory and Warehouse: 340-342 East 38th St.

Manufacturers and Importers of Distinctive Furniture



Luxurious Wing **Chair.** ***The exquisite petitpoint with which it is covered typifies the finest handwork of the William and Mary period.***

REQUISITES FOR
UNUSUAL INTERIORS
ANTIQUES
LIGHTING FIXTURES
PANELED ROOMS
TAPESTRIES

THEY not only sell themselves—these reproductions of the finest achievements of old craftsmanship—but they also lend an atmosphere of beauty and distinction to everything in your establishment.

When you visit the eastern market, do not miss the opportunity of going through the Bristol Galleries. In their comprehensive collection of English, French and Italian furniture, you cannot fail to recognize the rare selling quality of every piece.

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ANTIQUES

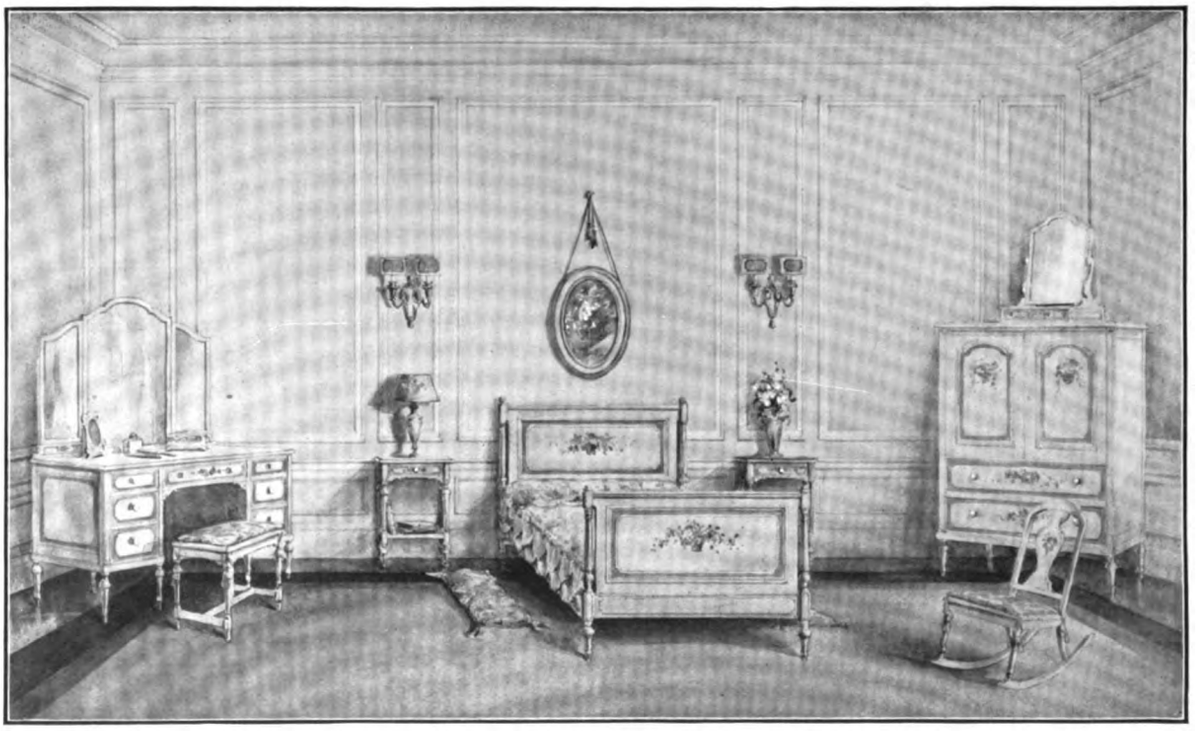
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HIGH-GRADE BED ROOM AND DINING ROOM FURNITURE WITH EXCEPTIONAL FINISHES OF PARTICULAR INTEREST TO DECORATORS.

DECORATOR'S FURNITURE CO., Inc.
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FURNITURE THAT BECOMES A PART OF AND ENHANCES THE DECORATIVE SCHEME OF THE ROOM FOR WHICH IT IS FINISHED.

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STORES that cater to business men and big business institutions will find quick appreciation of the exclusive designs we manufacture.



Special Interior Trim and Office Furniture

MATTHEWS BROS. MFG. CO.
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SILK LAMP SHADES
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We Feature High Class
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Bed Room Furniture

of the same exclusive and refined type of design that is characteristic of our Living Room and Dining Room Furniture.



Showrooms at the Factory
GODFREY AVENUE

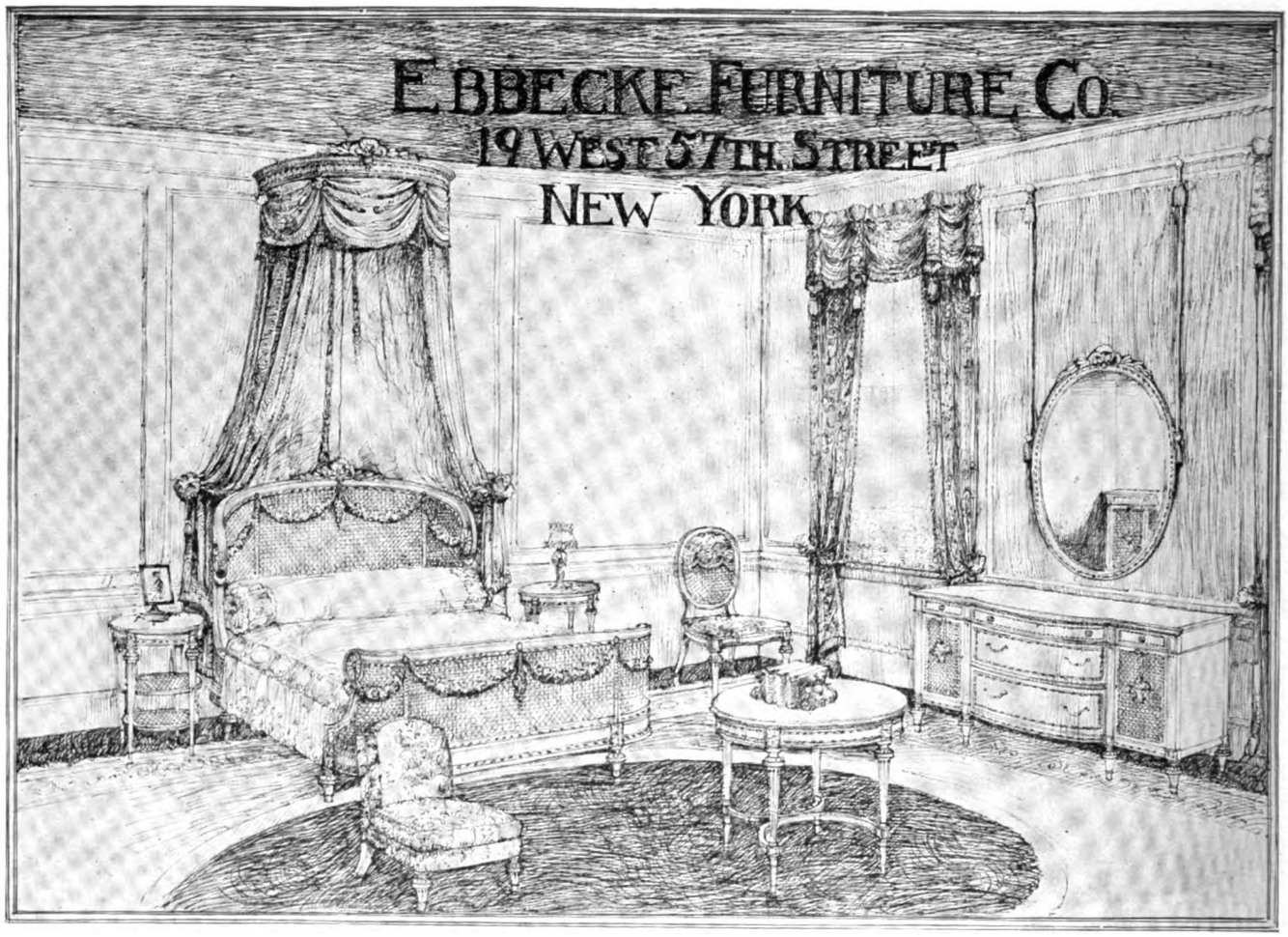
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The GORHAM GALLERIES

offer their unusual facilities of co-operation with American sculptors in the planning and arrangement of decorative detail for both interior and exterior ornament. This unique service will be rendered to interior decorators and landscape architects, recognizing their interests

FIFTH AVENVE at 36TH STREET New York

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HAND-WOVEN TAPESTRIES
and
NEEDLEPOINT
PETIT POINT GROS POINT

Not "Domestic" but "Made in America"

ANTIQUE TAPESTRIES RESTORED

EDGEWATER TAPESTRY LOOMS
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LORENTZ KLEISER, President
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YEARS OF SPECIALIZATION BY ARTIST-ARTISANS IN THE PRODUCTION OF MASTER-MADE FURNITURE GIVES A UNIQUE VALUE TO NAHON PRODUCTS. EACH PIECE IS AUTHENTIC AND ACCURATE IN DETAILS OF DESIGN.

NAHON FURNITURE HAS LONG BEEN NOTED FOR ITS DISTINCT INDIVIDUALITY. NEW MODELS ARE CONTINUALLY BEING ADDED TO THE LINE.



"EL PASO"

The Nahon Company.
MAKERS of EXCEPTIONAL FURNITURE
SHOPS at 441 East 53rd Street NEW YORK CITY

Reproductions of rare examples of Early Italian, French, Spanish and English Schools

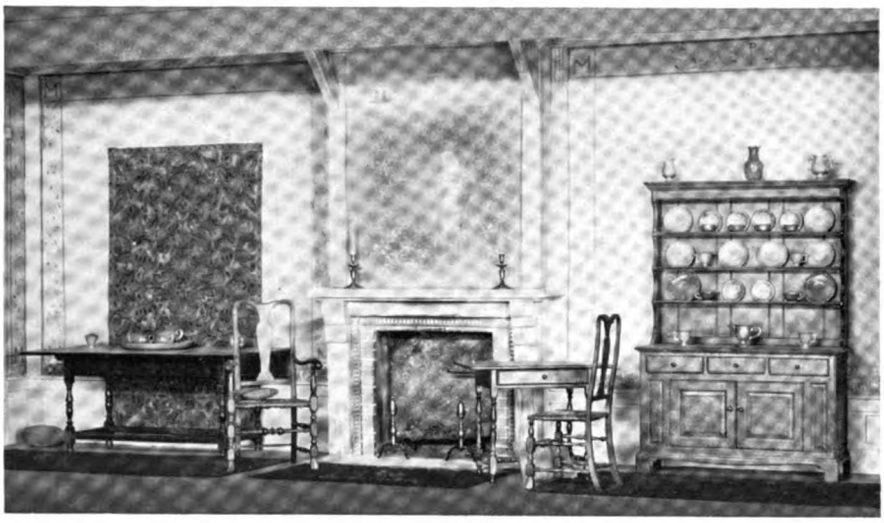
HENRY FULDNER & SONS, Inc.
Established 1874
MANUFACTURERS of DECORATIVE FURNITURE



Our distinctive creations have met with the highest recognition for excellence and incomparable decorative quality.
Special order work solicited.

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Early 18th Century American Maple Furniture Designed and Made by Kensington

KENSINGTON FURNITURE

Model Room, designed by William Laurel Harris, exhibited in the 37th Annual Exhibition of The Architectural League, 1922.

KENSINGTON COMPANY
MANUFACTURERS AND IMPORTERS
FINE FURNITURE ART OBJECTS
NEW YORK

Wholesale Showroom:
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7th Floor

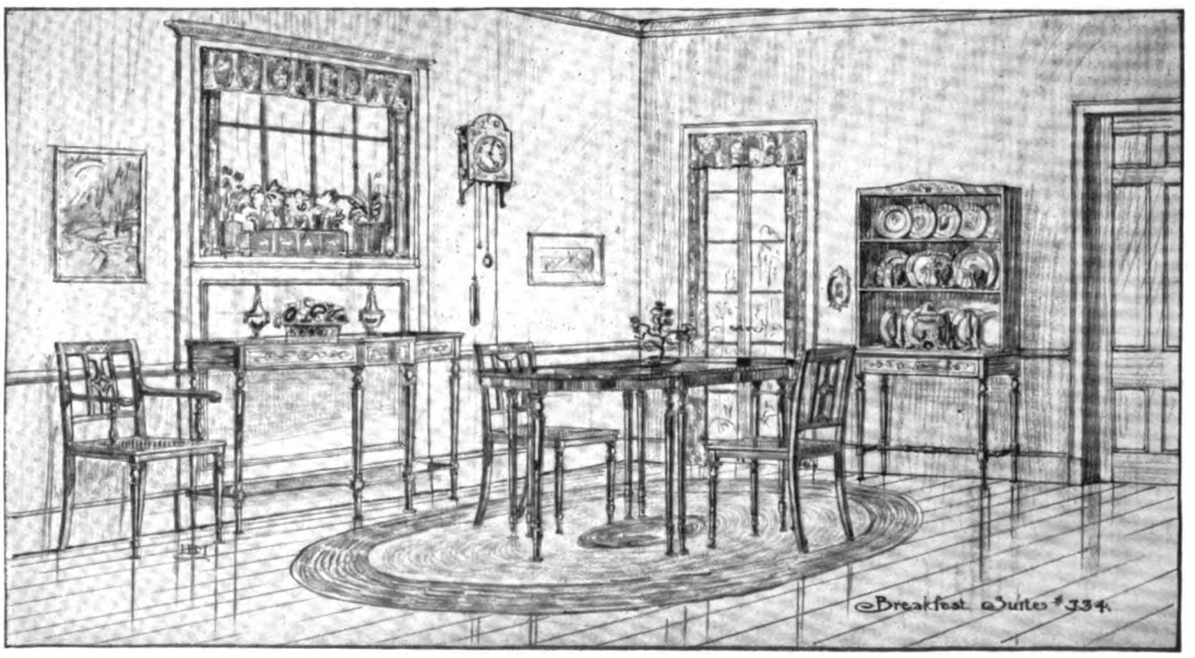
Shops:
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Palmer & Embury
M'F'G.CO.
119 WEST FORTIETH STREET NEW YORK

FURNITURE
EXCLUSIVE FABRICS ANTIQUE TAPESTRY PANELS
MOROCCOS



SLACK, RASSNICK & CO.
DESIGNERS & MAKERS OF FINE FURNITURE
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Building Good Will *for* Retail Merchants

Never has public confidence been of more importance to the retailer than it is today. For the public is in a particularly critical attitude toward merchandise—critical of quality, critical of value. *Known standards* mean more today than ever before.

In such a period, the public acceptance of the genuine worth of Berkey & Gay Furniture, through more than sixty years of service, is a valuable asset to the retail store. It strengthens the store's own reputation for quality; it emphasizes the high standard of its merchandise.

But Berkey & Gay are not leaving to their good name alone the task of helping to build good will for their merchant customers. Improved facilities for production are resulting in greater values, in every respect, than were ever before possible. The Berkey & Gay line is the best today that it has ever been. And month by month, the high character of Berkey & Gay productions, the moderate prices at which good stores sell them, are being brought to the attention of the women in every community who are the retailer's most valued customers.

The ready salability of Berkey & Gay Furniture is a vital point. But still more important is the fact that each sale, through the lasting goodness of the product, builds permanent good will.



This shopmark is inset in every Berkey & Gay production. It is the customer's protection when buying and his pride ever after.

June Brings the Berkey & Gay Gift Collection

In its broad variety of pieces delightful for wedding or commencement gifts, this collection has a timely interest that will bring many customers to the store.

If you are not carrying this June Gift Collection, details will be promptly sent on request.

BERKEY & GAY FURNITURE COMPANY

456 Monroe Avenue, Grand Rapids, Michigan

New York Wholesale Showroom, 119 W. 40th Street

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Seal of the Hull Court of the Merchant Adventurers of England



The Hall of Merchants' Company of York



Seal of the Hull Merchants' Company

"ACTS OBSERVED AND KEEPIT"

As ancient as the trades themselves is the association of artisans. Societies for the mutual protection of the workers and their varied crafts were known in the Middle Ages as guilds—flourishing in Italy, the north of Gaul, and beyond the Rhine.

In England, first and most powerful was the Weavers' Guild, under the immediate protection of the Crown itself. For as England seemed unable to produce the finer woolen cloths, which were being made in the low countries, Edward III invited skilled workmen from Flanders, and promised them protection if they would exercise their calling among his subjects. As Flanders was in a condition of great unrest, many responded to the call, and eventually these workers banded together in a guild that was destined to influence the art of the clothworkers through the ages.

The foundation of trade rules and ethics was laid in the Hull Weavers' ordinances, which remained from 1490 to 1673. Their statutes dealt with such important matters as "insufficient work, delaying work, the size of plaids, means to carry on business, and the price of work." These acts were "to be observed and keepit among the brethren of the Weaver Craft in all tyme cuming"—the penalty for disobedience being the payment of one or two pounds of wax, half each to the "light of St. Peter" and to the Town Chamber.

And the ordinances remained, altho under Henry I the Weavers enjoyed "libertie and customs" of their own. There seems to have prevailed an ambition to create the finest imaginable fabrics, and to dignify the weaving profession to a standard scarcely excelled by any of the arts of the time. Undoubtedly they believed their rules fair and fitting for weavers of "all tyme cuming"—and even today a number of their ordinances live again in the best of contemporary work. Thus Cheney Brothers, in the production of Cheney Silks, have endeavored to observe in all faithfulness the rule of careful devising, perfect workmanship, and superior quality—nowhere more apparent than in the Decorative and Upholstery Silks achieved by them.

CHENEY BROTHERS

4th Avenue at 18th Street, New York

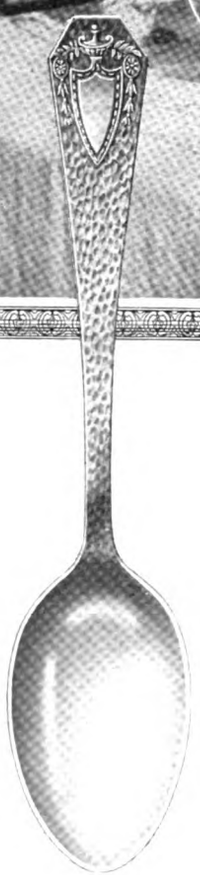
CHENEY SILKS

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SILVERPLATE of the finer quality possesses marked possibilities as a decorative element. The Heraldic pattern, for instance, is here illustrated to show its fine lines and the finish so reminiscent of the old days when art was hand-hammered out of the virgin metal. Just a little imagination and you know exactly the kind of a dining room where the Heraldic Pattern would prove a decided asset. Suggest this to your client.

Illustrations of other patterns may be had by writing to INTERNATIONAL SILVER CO., Meriden, Conn.

1847 ROGERS BROS.

SILVERPLATE

INTERNATIONAL SILVER CO.

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